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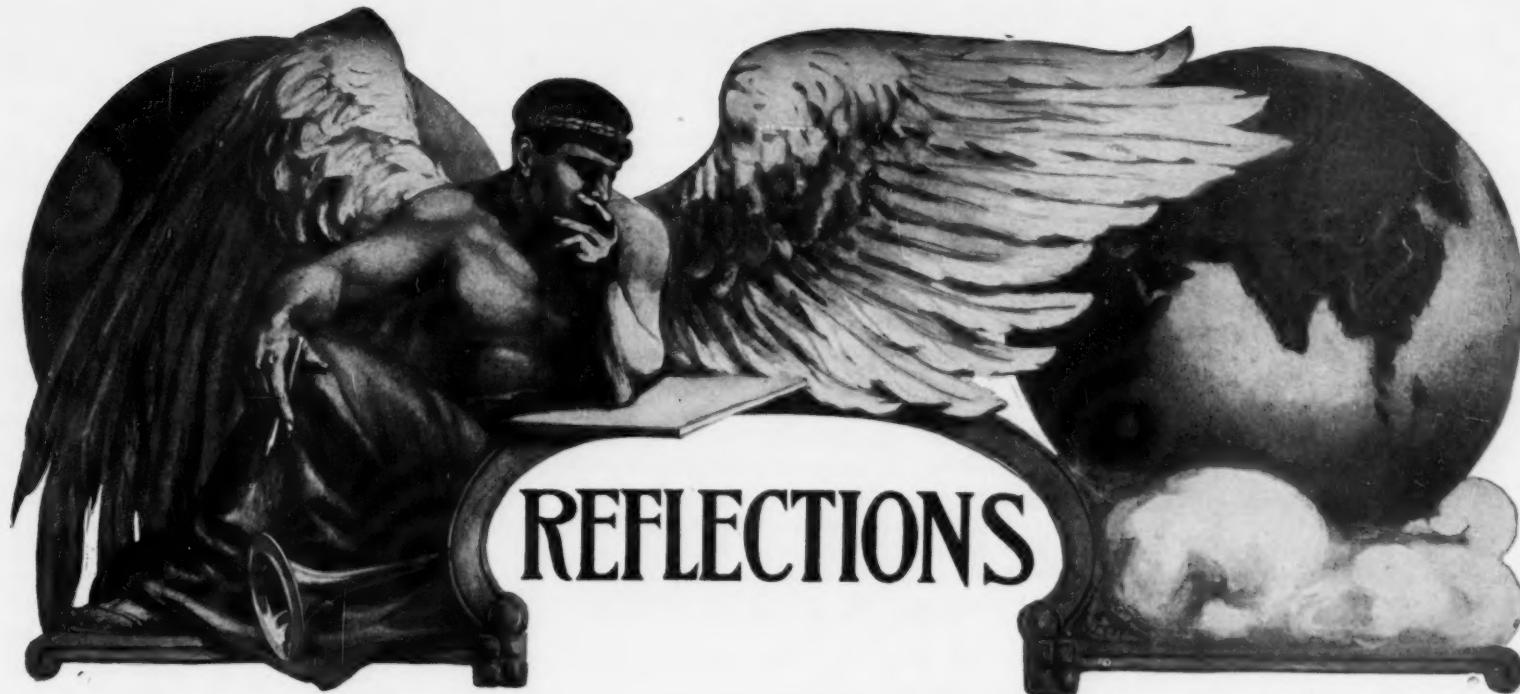
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## REFLECTIONS

### BY THE EDITOR.

S.S. MAURETANIA, April 16-17, 1910.

**A**FEW days before leaving for Europe a peculiar statement was gotten up in order to show the intense interest manifested by the daily press in the question of opera in New York, grand and opera comique only, and with no reference to that grade of the article that brought about the christening of thousands of theaters and show houses in our country with the title of Grand Opera House. We have in our beloved country thousands of little towns with small theater buildings designated by the richly sounding title "Grand Opera House," and this nomenclature is derived from the many troupes traveling in former years throughout the country as opera companies when they were not only nothing of the kind, but merely burlesque or bouffe companies giving gorgeously named operas, as they called them—Misfortune Tellers, Robbing Dudes and plays upon many of the meritorious American comic operas that followed the gay days of the Sullivan-Gilbert Victorian opera period. The statistics and statement shown do not refer to this class of opera, but only to the opera in New York that was heard at the Metropolitan, at the Manhattan and at the New Theater, and it records the amount of attention paid to this kind of opera and its variety of interests by seven of our leading New York morning daily papers. One can hardly realize how much space the daily press accords to this one phase without giving due reflection to the matter, because the busy and the concentrated or general public does not and cannot afford to devote much time to any careful scrutiny of the subject. Those people who are interested in opera are acquainted with the significant questions of opera to which the daily papers devote space, and they pass over the huge mass of gossip and the illustrated matter, and hence they also lose sight of the enormous mass of printed space delivered by the daily papers to the opera. Hence it may interest some of us who are interested in music to learn what has been gathered and to become amazed at the revelation.

The story covers the year from April 1, 1909, to April 1, 1910, and this includes a period of a heated municipal campaign, during which daily paper space had to be devoted to the political question. Had this campaign not intervened this exhibit would have been still more elaborate and of more appalling nature. It seems to me that the counting rooms of the dailies are not on the alert, for had there been any kind of business control or supervision such a disastrous method certainly would have been nipped in the bud. Daily papers cannot declare dividends on a showing such as will be made here in a few moments, and as the dailies are not gaining, but losing, in circulation, and as most of them have reached a sales price representing tremendous losses on circulation—if circulation statements are true, which in most instances is not the case—it seems that the constant display of opera subjects is not the kind of material the people seek in a daily paper, not to such an overwhelming de-

gree, anyway. It happens that we all know that Grand Opera and the classical Opera Comique appeal to a very limited number of people in any community, and that, deducting those who are opera goers who are not among the inhabitants, but represent the floating population of transients and strangers and who are not readers of New York dailies, but readers of their own city dailies, it leaves a very small percentage of the population to be depended upon to support opera on a grand scale. Many people who attend opera for the first time and who are of the intelligent class that knows neither music nor foreign languages, never repeat their visit. These also need not be appealed to by the daily press in the shape of such an abundance of matter on the opera. Those who are regular attendants of the opera certainly do not require the stimulation of the daily papers; they are, through their regular European tours and their study of the subject, amply supplied with the opera question and its ramifications and deviations. Hence it seems nearly incomprehensible to understand how and why it is that the daily New York papers devote such enormous space to the opera subject, with the result that all the opera houses report deficits.

#### Seven Papers.

In this tabulation there are seven of the leading New York morning papers only.

Taking, for the year mentioned, each day on which each of these papers devoted space to the opera question, the average of the seven papers was 226 days each. This excludes the small items, such as a departure or arrival of an opera singer or manager, but it includes all automobile accidents to opera people, all domestic woes that could be gathered, all differences between others and themselves and all possible scandal the daily press can reach to print it, together with robberies of jewels or imitations or the reasons for being on the sick list, for the daily press, as will now be seen, here in New York at least, is more profoundly interested in opera than in any far-reaching question of science or even in politics or in Roosevelt.

Some of the daily papers in the Sunday editions gave one to two pages Sunday after Sunday to the opera; some one page during many Sundays. During the week, unless some sensational graft or murder or divorce case or scandal was on the tapis, the opera would get two and three and four columns, including, of course, the criticisms and the preliminaries.

We eliminate entirely the days when scant opera items appeared and concentrate on the average of 226 days for each paper of the seven when criticisms, items, European cables and European specials, faked European letters gotten up from the European papers collected here during the week and illustrated articles were printed, and we average these limited 226 days of each paper on a column average of three columns each. Adding the thousands upon thousands of scant opera items during all the 365 days, this average of three columns per paper for the

limited number of 226 days each will be accepted as decidedly fair and reasonable.

Now then, let us see.

Papers seven; average of 226 days each is 1,582 days.

Average space for these at three columns each is, total space 4,746 columns on opera for the year in those seven papers only.

Some of these papers claim a circulation of 800,000; some 700,000; some 500,000; some less. Some make no claim. We average the circulation at 300,000 and reach 474,600,000 single copies that went to the public here during the past operatic year, with opera-articles constituting three columns per issue average, more than any other single subject average, outside of official items such as the Stock Exchange, etc., etc., which must be attended to by the daily papers on account of the advertising of the banks and the interests the owners have in Wall Street movements.

And the public, notwithstanding this mountain range of matter on this one subject failed to respond and the opera houses all report deficits.

But there are more than seven daily papers published in New York; there are about fourteen, and as many evening papers, and adding these to the first list there must have been some 600 or 800,000,000—millions—of single copies of New York daily papers sent out during the year from April to April with each copy in the 226 average containing some article, reference or illustration on the opera; and yet the opera did not draw.

No institution in this city could have afforded to pay for this publicity at the regular or even at the special discount rate of the papers. Then how is it that the counting rooms permitted the publication of this abnormally expanded opera item, so abnormal as to appear menacing to the business department of some of the papers? The articles had no copyright value; no publisher's value and no circulating value as they were not exclusive. They could not have added one copy to the circulation increase, for, as I say, they were not exclusive and they are not sensational, not even the one that attempted to work up a Black Hand sensation in the Caruso instance.

The reason for the failure of this overabundance? Why that can be found in ordinary daily experience at all times. There was too much of it and it became commonplace or nauseating and the people ceased to read it; or it may be possible that the claim of circulation by most New York daily papers is exaggerated. But the fact remains. The tremendous amount of attention paid by the New York daily papers to the opera subject did not attract the public that reads those papers. It also shows a paucity of resource and a lack of originality. Each paper follows the other and they are all alike. Why not strike out on new lines and get away from these repeated annual opera specials which help neither the opera nor the papers? And while they are about it they might also as well abandon the system of using the papers to advance the social interests of their owners; that feature has cost some of our New York and other dailies their annual dividends for years past.

### A Naval Victory.

For years past this paper has been advising musical artists not to lower their professional standard by playing or singing free of charge under any pretext, charity or otherwise. Not only is the individual value of the performer jeopardized, but the professional character becomes tainted and the whole profession of music held in the chains of beggary and poverty through this criminal custom of playing and singing free of charge. The self-respecting musician who refuses to play or to sing for nothing is injured by those who continue this degrading practice and they themselves never attain to any eminence because they throw their talents to the

public for a song. One may as well ask lawyers, doctors, architects, scientists, professional people of all sorts to make it a practice to practice their professions free of charge? Who dares to ask them? They would be astounded. But ask a musician, and he or she will be complimented, chiefly because he or she believes that the request implies a preference when, in many instances, the other artists have refused. Refused, because they have been instilled with THE MUSICAL COURIER plan of professional protection against singing and playing free of charge. Many musical artists now act constantly on our suggestion, and when asked to contribute to a charity by singing or playing free of charge, they pay a sum of money to the charity, exactly like other professional people.

On the occasion of this trip of the Mauretania there were on board the following musical artists:

Mischa Elman.

Mr. Kahn, his accompanist.

Tetrazzini.

Donald.

Miranda.

McCormack.

Zenatello.

Lecomte.

And the following is the program of the concert that took place last night (Saturday, April 16). Study it:



And why this amateur program?

Because the professionals all refused to sing or play free of charge!

This was a great Naval Victory on the high C's, by THE MUSICAL COURIER, which has defeated the old and nauseating custom of giving valuable professional service free of charge. These artists contributed to the charity like other self-respecting passengers on board.

There is no reason why, hereafter, any other course should be pursued, and now a word as to these ship concerts. There is also no reason why people should not contribute to any charity they feel like aiding, but in the case of these ship concerts the steamship companies should post on each trip of each steamship on which a concert takes place, the receipts of the prior concert of the treasurer of the institution, ultimately receiving the contribution. This is no reflection upon the pursers, because they are highly respected and trusted employees; it is for their protection and as a matter of regularity and public information. Moreover,

there is no reason for limiting these charities to European Seamen's Homes; the money should be divided. It is chiefly American money, anyway, for without American travel there could be no Mauretanias. We all know that.

Mischa Elman and all the artists who refused this co-operation of services and charity, making of the musical profession a charity institution, deserve the thanks of the whole profession for insisting upon their professional honor. No more singing or playing free of charge. It is a degradation.

THE MUSICAL COURIER in its advocacy of this principle has received for some years past the sympathetic support of thousands of musicians who have suffered from the imposition, and no one will begrudge it its acclamation of this Naval Victory.

### Something Original.

Many testimonials of artists, great and small and medium have been read and even analysed by me, but in all these years of testimonializing I have not beheld such a tribute as Busoni has just paid to the firm of Chickering & Sons. It is not a testimonial in the ordinary sense; it is a tribute of an artist and censor.



March 18th, 1910.

Messrs. Chickering & Sons.

Gentlemen:-

Not because it would be a comprehensible impulse of politeness, — nor even because we are associated in one common artistic interest, — but merely through sincere sympathy and pure conviction, I feel bound to express to you my high appreciation and my deep gratitude as far as are concerned your great achievements and your most kind services with the Chickering Pianos.

To realize an enjoyable piano-playing, these are the conditions:- to perform beautifully beautiful music on a beautiful instrument. The first I try to obtain; the second is provided by great masters, charming masters, respectful masters; the third, undoubtedly you have produced into my hands.

There are pianomaker's art studios, and there are pianomaker's manufactories. Remain, as you are, the artists in pianomaking; it is the way to add your own chapter to the history of music.

I am, Gentlemen,

Yours most faithfully,

*Emil von Beifow*

It is a gratifying sensation to be able to say to a large constituency of intelligent readers that the opinion expressed by Busoni is not only a tribute to a remarkable piano, but a just tribute. The presence of the famous Chickering piano on the American concert stage and under the magnificent manipulation of a Busoni, is calculated to be of impressive import to the whole piano industry. Nothing will advance the future of the piano industry on a still higher art level more than this co-operation between an artist like Busoni and an art product like the Chickering piano—a co-operation that will be followed by many other efforts tending to prove to the world that we are not only a great nation of music lovers, but a great nation of artistic piano supporters; not only do we fill the halls to hear Busoni, but we fill them to hear the clarity, purity and power of the Chickering he uses, because we want to hear

the master works played by masters on master pianos. This Busoni tour, which will end, as its first chapter, next month, has created an enthusiasm for the highest types of classical pianism that will be

#### MUSIC IN MUNICH.

MUNICH, Germany, April 13, 1910.

The twelfth and last subscription concert, Ferdinand Löwe, director, had but one work on its program, namely, Beethoven's ninth symphony. There was a public rehearsal on the morning of the day before. The Tonhalle, including the two smaller halls in the rear, was literally packed, every inch of standing room being taken for both performances. Hundreds followed the work with piano and full orchestra scores in hand. The orchestra and director alike seemed inspired and gave a very great performance of the instrumental divisions. The choral finale was sung by the "Konzertgesellschaft für Chorgesang," about 150 voices, in very good style and true intonation, and, of course, in the original key. The solo quartet—Anna Kaempfert, soprano; Margarethe Altman-Kuntz, alto; Dr. Matthäus Römer, tenor, and Hans Vaterhaus, bass—was good and accurate, but not great. The enthusiasm at the close was inspiring, Löwe being recalled time and again. I regret the close of these very fine concerts, of which I shall write a resume in my next letter.

■ ■ ■

The twenty-fourth "Volks-Symphonie-Konzert," Paul Prill, director, had Mozart's symphony in E flat (K. 543), five old French songs, instrumented by Waldemar von Baussern, and sung by Martha Stern, and in conclusion Beethoven's eighth symphony. The twenty-sixth and last one of this series presented another Beethoven program, consisting of the overture "Namensfeier," op. 115, the second concerto for piano, B flat major, played by Anna Hirzel-Langhan most charmingly, and finally the septet, op. 20, with the following arrangement of instruments: Twelve violins, eight violas, one horn, one clarinet, one fagott, six cellos and six basses. In this form the septet becomes a very acceptable concert number in contradistinction to its chamber music character as originally composed. Hans von Bülow is credited with this arrangement. The list of compositions given in this series of twenty-six concerts will prove interesting reading later on. Three splendid popular concerts brought this series to a close. In these concerts the best of the orchestral literature—excepting only symphonies—are skilfully arranged and directed by Hofkapellmeister Paul Prill. An interesting feature of the Sunday night "Pops" are the organ solos by Adolf Hempel, who usually plays some classical movement, and being recalled—a regular occurrence—displays his ability as an improvisor, and, incidentally, the solo stops of the very good and solid organ. This orchestra—eighty musicians—leaves for an Italian tour on the 15th of April, returning May 5 for the Exposition Festival concerts and occasional popular concerts in the Tonhalle. Ferdinand Löwe will direct en route.

■ ■ ■

The "Münchener Tonkünstler Orchester," formerly the Kaim Orchestra, which has not had a permanent home for nearly two years, is now on a tour through France, Spain, Portugal and Switzerland. There are about seventy-five instrumentalists, many of them first class, under the direction of Josef Lassalle, and thirty concerts will be given, returning then to play in the Exposition. The second director, Hans Moosmüller, retires on account of ill health, and will be succeeded by Fritz Recktenwald from Vienna. Iwan Fröbe has also directed this orchestra here and on a northern tour.

■ ■ ■

Beatriz Leech, violin virtuosa, from Argentine, played a return engagement here recently. This highly gifted girl of fourteen performed concertos of Mendelssohn, E minor; the Beethoven, D major, and the Paganini in D major in succession. Miss Leech is one of the violin wonders of the day, has great technical ability, splendid memory and a very warm, exuberant temperament. On account of this latter gift Director Prill had his hands quite full following with the orchestra. Miss Leech had great success, the audience recalling her many times, even after she had accorded an encore number. Mendelssohn's "Trumpet" overture, op. 101, was the opening number of this concert.

■ ■ ■

One of the most interesting evenings of the season was the lecture by L. C. Törsleff on "Das Geheimnis der schönen Stimme" ("The Secret of the Beautiful Voice"), with practical demonstrations and discussion. The whole affair lasted from 7:40 until after 11 p. m., and you can easily imagine that the discussing took up the greater part of the time. The lecturer told how his beautiful tenor voice was going to ruin under German tutelage—this was almost fifty years ago—that he then went to Italy, the land of song and singers, where he spent all he had while the remainder of his voice was "knocked out" by the maestri there. Then he came home and worked out his own vocal salvation by returning to Nature. "Back to the farm," I

felt for a score of years, and its effect upon the culture of the piano will be far-reaching beyond any present conception. Busoni's next season will be another triumphal tour, then from ocean to ocean,

thought, when, during his lecture, which was difficult to understand on account of his very poor voice and style of delivery, he imitated pigs, which, according to the lecturer, had a compass of three octaves or thereabouts, pigeons, cattle, chickens and what not. All of his demonstrations were made on the vowel u—oo, with which he was able to take high falsetto tones. A coughing exercise was amusing, inasmuch as he claimed it to be a good cure for catarrh. (!) There was continual repetition in his remarks and demonstrations until it became more than tiresome. The discussion, finally, in which a large number of ladies and gentlemen took part, was highly interesting, exciting and instructive (?). To make a long story short, I quote verbatim what one young man among the discussers yelled at the lecturer: "You promised to tell us the secret of the beautiful voice, but what you have said was all 'Blech'." (Rot is the equivalent for "blech," which latter means "tin.") Vocal sharps and sharps are found in all countries, and nowhere in greater numbers than in Europe.

■ ■ ■

Prof. Heinrich Schwartz, piano, and Georg Knauer, violin, gave their third chamber music evening April 12 with



FAMOUS HAYDN PORTRAIT BY DE QUENEDAY.

the following program: Sonatas by L. Thuille, op. 30; Mozart in F (K. 376), and Beethoven in G, op. 96. The last two sonatas were well played and a pleasure to hear, while the Thuille number, a labored, pretentious piece of musical manufacture, was tiresome in the extreme. Professor Schwartz, an excellent pianist and musician, is the dominating spirit of this combination of players.

■ ■ ■

The Oberammergau "Passion Play" occurs on these dates: May 16, 22, 29; June 5, 12, 19, 24, 26, 29; July 3, 10, 17, 20, 24, 27, 31; August 3, 7, 10, 14, 17, 21, 24, 28, 31; September 4, 8, 11, 18, 25. Oberammergau is about two and one-half hours by rail from Munich, and everybody going there must stop over here. In addition to daily trains, arrangements are completed for automobile trips and excursions per "Parseval Air Ship" between the dates of May 15 and October 1, 1910. There will be weekly from six to nine air trips, each lasting about three hours. The car holds sixteen persons, and the whole scheme is considered a perfectly safe proposition.

■ ■ ■

The Concert Agency Emil Gutmann has issued a "Konzert Taschen Buch." From it I take the dates of music festivals in other cities for the season 1910:

Bonn, Schumann-Brahms Fest, May 3—5.

Dortmund, Max Reger Fest, May 7—9.

Baden-Baden, Brahms Fest, May 19—22.

Zürich, meeting of the Allgemeiner Deutscher Musikverein, May 27—31.

Duisburg, Fifth German Bach Fest, June 4—7.

Strassburg, Elsas-Lothring Fest, June 11—13.

Köln (Cologne), Eighty-sixth Nether-Rhein Fest, June 18—20.

Salzburg, Mozart celebration, July 29—August 6.

■ ■ ■

The Kölner (Cologne) Male Chorus, on the return from their very successful Italian song tour, stopped over here yesterday and serenaded the Prince Regent at noon in one of the big courts of the Residenz. The Prince Regent,

for the present tour was held within the grip of the East and Central West, where return engagements made it impossible for him to get much beyond the Missouri.

BLUMENBERG.

many members of the royal family, court officers and officials were at the open windows and attentive and enthusiastic listeners to the magnificent singing of this remarkable chorus of 150 men. The program was "Pilgrim's Chorus," Wagner; "Farewell," A. Kirchl; "Minnesingers," Schumann, and "Deutschland's Trost" by Zöllner. The Regent decorated the president, Herr von Othegraven, vice President Wilfert, Secretary Dr. Strick, and Director Professor Schwartz with the "Prinz-Regent-Luitpold Medaille" in silver, after which the chorus sang "Des Müller's Lust" and intoned in conclusion a splendid "Hoch, Hoch, Hoch." This male chorus is considered one of the best in this country of innumerable "Männerchöre." About 3,000 people heard the serenade.

■ ■ ■

A new Volks Oper, with prices from five marks downward, is planning here. The investment is estimated at three and a half million marks.

■ ■ ■

The following translation from Busoni's pen in conclusion: "The mission of the creating musician consists of setting up laws, but not in following laws. He who follows given laws ceases to be a creating musician."

DR. W. L. BLUMENSCHIN.

#### MUSIC IN ATLANTA.

ATLANTA, Ga., April 20, 1910.

The Metropolitan Opera Company will give a series of five performances in the New Auditorium-Armory the first week in May, under the auspices of the Atlanta Music Festival Association. This company of business men exploited the great music festival of last year with such overwhelming financial success that the initiative scheme for the larger venture of grand opera, this season, met with the instant and enthusiastic approval of the local public and patrons from all over the South. The most consoling evidence to the guarantors, however, is the advance seat sale, which, at this early date, probably covers the gross expense of the season.

■ ■ ■

The Atlanta Musical (not Festival) Association operated by a company of local musicians, closed its season's concert series last Sunday, with William H. Sherwood as the assisting artist. Tilly Koenen, Dr. Ludwig Wüllner, Ferruccio Busoni and others, have recently appeared under their auspices. It is unfortunate that the apparent integrity of purpose and unusual artistic offerings to the local public have thus far been received with apathy.

■ ■ ■

The second of three announced concerts of chamber music under the auspices of the Woman's Club was held at its club rooms April 14. The principals, W. W. Hubner, violinist, and Hunter Welsh, pianist, are presenting interesting programs, with local assistance.

■ ■ ■

The Wesley Memorial Church Enterprise Building was formerly opened Friday evening, a concert preceding, given by a large chorus and orchestra, S. C. Stanage, director.

■ ■ ■

It is interesting to note a substantial advance in a few of the principal churches in the serious character of their music and the more frequent hearing of complete choral works on stated Sunday evenings, which are given over to a musical program. J. P. O'Donnell, organist and director at the First Baptist Church, heads the list, with others a close second, and still others with equal opportunity, but sadly in need of intelligent musical supervision.

■ ■ ■

Dudley Buck's "Golden Legend" will be given another hearing at the Baptist Tabernacle on April 26, A. C. Boatman, director.

■ ■ ■

Edna Bartholomew, organist at St. Mark Church, is giving a series of talks on the operas to be produced here by the Metropolitan Opera Company. Following is the list: "Lohengrin," "Tosca," "Aida," "Madama Butterfly," "Hänsel und Gretel" and "Pagliacci."

■ ■ ■

A chorus is being organized by A. G. Thiers, a voice teacher at the Atlanta Conservatory, for the purpose of participating in the exercises incident to the opening of the great organ in the Auditorium-Armory, early in the month of June.

H. W. B. BARNES.

Lucile Lawrence, an American soprano, who was a member of the company at the Metropolitan Opera House for a short time several years ago, has just made a successful first appearance as Tosca at Salerno. She has been invited to become a member of the company at the San Carlo in Naples.



MOTZ Str., 36,  
BERLIN, W., April 16, 1910.

Augusta Cottlow's numerous appearances in Berlin this season found their culmination point in her piano recital given at Beethoven Hall last Saturday evening. This concert was a brilliantly successful one and won for our distinguished young countrywoman very warm tokens of approval from the press, public and professional musicians. Indeed, the latter, quite especially the pianists, were much

in evidence at this recital. I noticed Joseph Lévinne, Rudolph Ganz, Alberto Jonás, Wanda Landowska, Madame Lévinne, Vernon Spencer, Waldemar Meyer, Howard Wells, Georg Fergusson, Edgar Stillman-Kelley, Carl Meyer, Adele Aus der Ohe, and many pupils of these artists; among other notabilities present were Christian Sinding, Madame Busoni and her sister, Helmi Sjöstrand, Mary Forrest Ganz and Mrs. van Höveln Carpe. Miss Cottlow deserves special praise for her magnificent rendition of MacDowell's sonata, "Tragica." In various ways the genial young pianist has proved that she has a great deal of idealism in her makeup, and in no way has her conception of the nobility of the artist's mission been better illustrated than in the way she has acted as an apostle for MacDowell. In point of MacDowell interpretation Miss Cottlow over here is now looked upon as an authority. Her performance of the beautiful sonata, "Tragica,"

was laid out on big, broad, generous lines. It was very evident to the listeners that Miss Cottlow did not play MacDowell merely from a sense of duty, but because she really loved the work; in her interpretation heart and intelligence went hand in hand. It was the most impressive, truthful and convincing rendition of this sonata that has ever been heard in Berlin. Miss Cottlow opened her program with Brahms' variations on a theme by Handel; then followed

a Chopin group consisting of the B flat minor mazurka, the D flat nocturne and the C sharp minor scherzo, all of which were admirably rendered. After the MacDowell sonata came Rachmaninoff's G minor barcarolle and an étude in G minor by Zarembski; then the program was brought to a conclusion by Liszt's "Legend of St. Francis Preaching to the Birds," and a rousing virtuoso performance of the tarantelle "Venezia e Napoli." At the very beginning of her program Miss Cottlow set up a high art standard, which she maintained to the finale. The applause was loud and insistent, so that the artist did not get off until she had granted numerous encores. It was a brilliant and fitting closing of her season's work here, and when Miss Cottlow appears on the concert platform of Berlin again next season, as she now fully intends to do, she can again count upon finding a warm welcome.

Robert Schumann's "Paradise and Peri" was given at the Singakademie last evening by Georg Schumann. It was in a way an advance commemoration of the one hundredth anniversary of Schumann's birth, which is to be celebrated in grand style all over Germany. The beauties of the score were well brought out by the conductor, especially in the chorus, which sang unusually well. The soloists were Iracema Brügelmann, Frau de Haan-Manforges, Fraulein Ohlhoff, Fraulein Fridrichowicz and Messrs. Reimers, Funk and Schwendy, who sang fairly well, though they seemed rather lifeless compared with the choir, which sang with a great deal of vim and vigor. Among the soloists Frau Brügelmann deserves special mention for her admirable singing of the part of Peri. She was also heard later in the evening to good advantage in Max Bruch's Easter cantata, which was given for the first time. This op. 81 is a beautiful work and reveals the venerable composer at his best. It ranks very near his famous choral works, "Schön Ellen" and "Fritjof." As texts to the cantata Bruch has taken poems by Mörike and Geibel. The work opens with a mournful number for male chorus and soprano solo, entitled "Gruss an die Charwoche," which is full of melancholy beauty. Then follows a "Passions-hymne" for female chorus, which reveals much feeling. Very effective is the soprano solo, "Christ ist erstanden," in which the choir joined with rousing effect. This Easter cantata is a noble composition and it met with a warm reception.



The artists whose names are signed on this card were present at a supper given in honor of Augusta Cottlow after her last recital in Berlin. The names are: Augusta Cottlow, Josef Lévinne, Wanda Landowska, Madame R. Lévinne, Henrico Landowska, Claire Norden, Gerda Busoni, Helmi Sjöstrand, Rudolph Ganz, Mary F. Ganz, Mrs. Cottlow, etc.

Goldmark's trio in D minor, opus 1. It is a beautiful, interesting and grateful composition. Mr. Goldmark is a native of New York and a nephew of Carl Goldmark. The cellist and violinist also contributed each a solo number. The hall was crowded with the representative people of the American colony. This concert was given under the auspices of the American Embassy; the committee included Mrs. David Jayne Hill, the wife of the American

Scarlatti and Couperin, partly on a grand piano and partly on the cembalo. Madame Landowska is an excellent pianist and her work on that instrument was very artistic, but it was with her cembalo numbers that she afforded her listeners the greatest pleasure.

Last Friday a new choral work entitled "Neun Musen," by Otto Fiebach, was given at the Singakademie by the

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\*THOMAS BHATTUCK, FLORENCE WIGGAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

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\*FRANCES ROSE, Soprano of the Berlin Royal Opera.  
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Mozart Choir under the leadership of Max Lettko. The work is of slight musical interest or value and met with little success. On the following evening another new oratorio entitled "The Death and Resurrection of Christ," by Edward B. Scheve, was given at the Philharmonic by the Philharmonic Orchestra and a large mixed choir under the composer's direction. Scheve has been called by some of the papers here an American composer; he is, however, an American by adoption only, having been born and educated in Germany and being of German parentage. For the past five years he has been a teacher of theory and composition at the Grinnell College of Music. His oratorio is written along pleasing, melodious lines and it is very simple and euphonious in its harmonic structure, while the parts for chorus are very agreeable to the ear. It is written something in the style of Bach's "Passion Music According to St. Matthew." Scheve seems to have been entirely untouched by the modern spirit of music. Having it produced here was on the part of the composer largely an act of piety.

Two American singers made their debut at Bechstein Hall on Tuesday evening. These were H. Whitney Tew, the well known basso, and his pupil, Kathro Benticke. Mr. Tew has been very ill for the last three years and quite unable to do any public work. This was his first appearance on the concert platform since his recovery. He sang "Oh, Ruddier Than the Cherry," by Handel, Sarastro's aria, "In diesen heiligen Hallen," from the "Magic Flute," and the aria from Bach's "Kaffee" cantata. His best work was done in the Mozart aria. His voice, although it has not fully regained its former power and beauty, proved, however, to be one of those real, rare, deep bass voices of unusually large range and volume and of sympathetic quality. Mr. Tew has it under excellent control. Later he was heard to good advantage in lieder by Schubert. Miss Benticke, his pupil, is a native of Norwich, Conn., and her real name is Caruthers. She has a beautiful mezzo-soprano voice, which she handles very skillfully. I heard the young lady sing some years ago in her native town; since then she has made remarkable strides, not only in tone production but also in point of style and delivery. She sang arias by Handel, Giordani, Lotti, Scarlatti, Saint-Saëns, and lieder by Brahms and Schumann. Her singing was a beautiful and convincing exposition of the real bel canto. To her vocal gifts is added also a charming stage presence.

Ernst Heine Heinemann, a brother of Alexander Heinemann, gave a concert at the Singakademie on April 10 with the assistance of Alfred Schroeder, pianist. This singer has a baritone voice quite similar in character to that of his famous brother, although it is not so voluminous nor does he sing with such glowing temperament as Alexander. Nevertheless, he is an artist of importance and his singing on Sunday offered keen enjoyment to his auditors. He was heard in composition by Beethoven, Mendelssohn, Liszt, Schubert, Schumann, Rubinstein, Von Koss and Hans Hermann. His voice sounded warm and rich and he sang with a great deal of expression. In this respect he has made very much progress since last year. The pianist contributed a number of soli in an acceptable manner.

The Russian cellist, Sergei Barjansky, recently played in

Rome with great success. This young man is an emotional and temperamental performer, but his command of the instrument is such that he can give free reins to his feelings without jeopardizing the execution of the work in hand. He is one of the most brilliant performers of the cello of the day.

■ ■ ■

With Julius Blüthner, who passed away at Leipsic April 13, aged eighty-six, another great musical landmark is gone. Blüthner and Reinecke were about the same age. Blüthner founded on November 7, 1853, the famous piano house which bears his name; he was then twenty-nine years old, having been born in 1824. Possessing a special genius for piano construction and being a man of great industry and application, he soon made his products known throughout Germany. Today the Blüthner pianos are known and prized the world over and have been awarded first prize at innumerable expositions. Julius Blüthner was a man of big ideas and large, generous

Weimar. The business of the firm is now carried on by the three sons of the deceased.

■ ■ ■

Hermann Gura, the director of the Gura Summer Opera in this city, had the misfortune to break his wrist at Lübeck the other day. It was during a performance of d'Albert's "Tiefland," in which opera Gura was singing the part of Sabastiano; toward the close of the last scene, where Sabastiano is wrestling with Pedro, Gura fell and broke his wrist. The audience did not notice the accident and thought it was a very fine piece of realistic acting and the singer was called out and cheered some dozen times before he could seek the assistance of a physician.

■ ■ ■

Debussy's "Pelleas and Melisande" soon is to be revived at the Comic Opera. It will be given with a new cast under the leadership of Conductor Meyrowitz.

■ ■ ■

Max Reger has just completed a new piano concerto which will have its first public rendition at this year's festival of the Association of German Musicians, which will be held at Zurich in May. The Leipsic première of the work will occur next season at a concert of the Bohemian String Quartet with the composer himself at the piano.

■ ■ ■

The Berlin Comic Opera will bring out next season Gounod's well nigh forgotten comic opera, "Physician Against His Will." Director Gregor has broken off negotiations with the Frankfort Opera, which was desirous of securing him, because it is reported he discovered that that institution was negotiating at the same time with other operatic directors.

■ ■ ■

The leading tenor of the Hannover Opera recently refused to sing the title role in Mehul's "Joseph in Egypt," and as a result he was immediately discharged on the grounds of breach of contract. It is a serious matter for the tenor, because no first class German stage will engage an artist who has been guilty of breach of contract.

■ ■ ■

It has been repeatedly stated in the German papers that Gustav Mahler would be the leading conductor of the new Berlin Grosse Oper, about which I have frequently written, but it seems that no definite agreement has yet been come to between Angelo Neumann and Mahler. To Neumann's inquiry Mahler simply replied that he could not yet make arrangements for 1912, when it is expected that this new institution will begin operations.

■ ■ ■

Theodore Spiering, who sails from New York April 26, will arrive in Berlin early in May and will teach his master class here during May and June. A number of Mr. Spiering's pupils have been eagerly awaiting his return to Berlin and it is also said that a large class will accompany him from New York to this city.

■ ■ ■

The program for the festival of the Association of German Musicians, which, as stated above, will be held at Zurich this year, is now practically determined upon. As absolute novelties there will be a symphony by Carl Weigl, a piano concerto by Hans Huber, which will be played by Rudolph Ganz, a rhapsody for piano and orchestra by Bela Bartok with the composer at the piano,

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a symphonic poem by Friedrich Delius and C. M. Löffler's "Pagan Poem." There will also be performances of numerous other works which have, however, already been heard in public, such as Schilling's violin concerto, Max Reger's "100th Psalm," and compositions by W. Brauns, Friedrich Klose, H. Guter and others.

Rehearsals for Arthur Nevin's Indian opera, "Poia," are now in progress at the Royal Opera and the première is announced for April 23. Dr. Muck will conduct the opera and the cast will be a German one, excepting the part of the Sun God, which will be sung by Putnam Griswold, the American basso.

An afternoon of violin music was heard on Sunday at Goby Eberhard's home, when four of his pupils rendered a program consisting of works by Lalo, Eberhard, Tartini, Bach, Hubay, Wieniawski and Ernst. Two of the performers were Americans, Miss von Ackoron, who draws a big tone and plays with a great deal of temperament, and Mr. Eisenberg, who gave an excellent performance of the Bach chaconne. The other two pupils were Messrs. Neubauer and Mayrosch. These four budding young artists proved by their playing that Goby Eberhard's system is one that produces remarkable results in a short time. Eberhard makes a specialty of freedom, lightness and fluency of left hand technic and he knows how to limber up the stiffest fingers.

Josephine Strakosch, the daughter of the famous dramatic teacher, Alexander Strakosch, who died last summer, is a successful singing teacher. I recently heard one of her pupils, Lilli Kühn, who displayed a beautiful voice and admirable schooling. She sang Annchen's aria from the "Freischütz," also the aria of the page from the "Huguenots," and Joseph Vieth's "Mädchenlied." Fräulein Kühn is a charming soubrette; her voice is bright and fresh and her technic, as was shown in her execution of the Page's aria, is of a superior kind. She also has a charm of personality and histrionic ability.

Daphne Hilmers, a fourteen year old American girl, will make her Berlin debut in a recital at Choralon Hall on April 21. In the American colony great interest is manifested in Miss Hilmers' concert. She is a girl of unusual talents, but is very poor and she is giving the recital largely for the purpose of raising funds with which to continue her studies. A large number of ladies in prominent German society circles are also interested and it is expected that little Daphne will be greeted by a full house.

Last Monday a very interesting musicale was given at the home of Mr. and Mrs. Vernon Spencer. A program which included many compositions of Mr. Spencer's was enjoyed by over eighty guests. Kirk Towns sang in a very artistic style three difficult but remarkably effective and beautiful songs that made a deep impression, while Hanna Mara, who will be remembered in America as the Kundry of the Savage "Parsifal" productions, also interpreted some songs by Mr. Spencer in a highly artistic manner. These songs are modern in spirit, yet not "gesucht," are original and strong in musical conception and clever in workmanship and form a really valuable addition to our modern song literature. Marie Sloss played a very difficult and charming scherzo in sixths by Mr.

Spencer. Compositions of August Weiss and Sverre Jordan also were played by Berte Racine and Miss Sloss, and the two movements of the Kaun sonata, op. 82, for piano and violin, were performed by Mr. Spencer and Blanche Hubbard, who formerly was assistant of Hans Becker, of Leipzig. Lorraine Laliberte, of Montana, who shows unusual musical ability and is one of Mr. Spencer's most gifted pupils, gave an excellent performance of the first movement of the Bortkiewicz sonata and his F major ballad.

ARTHUR M. ABELL.

#### An American Woman Composer.

Mrs. M. K. Allen van Höveln Carpe is a Cincinnati woman, so far as her musical education is concerned, but for some time past she has been residing in Berlin, in which city her compositions have during the past winter been



MRS. M. K. ALLEN VAN HOEVLN CARPE.

exceedingly popular in German as well as English speaking circles. Some of her songs were enthusiastically encored at the recent Composers' Concert of the German Lyceum Club, and, indeed, her songs, some of which will soon be heard in the Philharmonic, show an individuality and poesy of very unusual interest. Mrs. Carpe, who is as much at home in German and French as in her mother tongue, has been happy in choosing beautiful and mystical texts which are well adapted for mirroring the minor moods in which she appears to prefer working.

#### MUSIC IN NEW ORLEANS.

NEW ORLEANS, La., April 20, 1910.  
A recital of great interest was that of Lena Little, contralto, held recently in the music room of Mr. and Mrs. Harry Howard. Miss Little's recitals are always anticipated with pleasure by professional and dilettante for their educational value, and that of last night seemed especially happy for the display of the artist's vocal gifts, interpretative art and charming versatility. Such artistic singing of songs by Brahms, Wolff, Tschaikowsky, Debussy, Reger and Arensky, among other numbers of a well selected program, is seldom heard here. Miss Little's musicianship, temperament, intellect and sincerity combine to make her work a genuine delight.

May Randolph-Trezevant, Violet Hart and Leon Ryder Maxwell were recently heard in concert by a large musical audience. Mrs. Trezevant, whose refined art is always appreciated by those who admire real, unaffected piano work, played with exquisite taste Debussy's "Arabesque," the Schütz transcription of "The Ride of the Valkyries" and the adagio from Beethoven's "Sonata Pathetique." Mrs. Trezevant is a pupil of Bauer and Moszkowski. Her work is characterized by an individuality, which, while always evident, is never obtrusive. Violet Hart, though not a professional singer, cannot be ranked with amateurs, so thoroughly artistic is her work. Her beautiful soprano voice was cultivated by no less a light than Oscar Saenger, the eminent New York teacher. Miss Hart sang songs of Schubert, Strauss and Foerster, and might have sung them all twice to a delighted audience. Leon Ryder Maxwell, the young baritone whose singing has been written about in these columns, sang three songs in fine style. His last selection, Reger's "Mein Schätzlein," had to be repeated.

The New Orleans Musical Club gives its first concert on May 7.

The New Orleans Symphony Orchestra will be heard for the first time on May 5. HARRY B. LOEB.

#### Illinois College of Music.

The Mendelssohn Club, under the direction of Franklin L. Stead, director of the Illinois College of Music, Jacksonville, Ill., will give its fifth festival May 3, 4 and 5. The first concert will be a piano recital by Mabel Riggs Stead, who has just returned from two years' study in Berlin, where she gave two recitals recently. The second and third concerts will be devoted to renditions of "The Swan and the Skylark" (Goring-Thomas) and "The Messiah," with Clara C. Trimble, soprano; Florence P. Hartman, alto; Garnett Hedge, tenor, and William P. Phillips, bass, as soloists. Mr. Phillips is just entering the operatic field. He possesses a beautiful voice, sings with great intelligence, and is one of the rising concert and oratorio singers of the West. The others are well known concert singers.

An enterprising American agent is doing a fine business in buying up old organs, which have been used in New York. It appears that the magic title "New York Church Organ" is so potent in the West that he can get nearly as good a price for these decrepit instruments as for new ones made and used elsewhere. A modern version of Aladdin's new lamps for old.—London Musical News.

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## WAGER SWAYNE'S SUCCESS IN PARIS.

Life is a series of surprises. A dozen years ago who would have dared predict that Paris would become as great a center for piano teaching as Vienna or Berlin. At that time there were hardly any resident great teachers in the French capital outside those at the Conservatoire. Today three capitals and three names are currently quoted: Leschetizky of Vienna, Busoni of Berlin, Wager Swayne of Paris. What a triumph for so young a man! One inquires with eager interest how such success has been achieved. The explanation is simple. Wager Swayne has been obedient to his genius. Destined for the legal profession he tried to gratify his family's wishes, but his Muse proved the stronger, and with the consent of his family he gave himself up to music. He had already passed some time in Germany and in France before entering on his college career at Yale, where he won the international championship for short distance running, so he was well equipped for residence abroad after the final decision of his future career. The young enthusiast arrived in Vienna to study under Leschetizky without any shadow of doubt that continual high endeavor would bring success. How admirably well-founded was that belief the following few facts can testify.

Wager Swayne faithfully studied under his chosen master, giving his serious attention to the smallest detail, but never losing breadth of outline. He was a contemporary student with such well-known artists as Gabrilowitsch, Goodson, Mark Hambourg. So thorough was his method of studying that he quickly became master of his art and began to impart to others what he himself had so happily acquired. In three years his ambition was realized and pupils testified to his wonderful gift of teaching. During this time his thoughts had been turned in the direction of Paris. He carefully reviewed the musical profession there and comparing it with other centers realized that the able man would find his niche in the French capital. With belief in his own powers founded on his experience he came to Paris about twelve years ago. Pupils from the Austrian capital followed him; reports of his skill were proved to be well grounded, he took root, grew apace, and has branched out in many directions. He has been decorated with the Palms Académiques, for the French Government wished to prove its appreciation of his work by making him an Officier d'Académie des Beaux-Arts.

There is no miracle, no magic in Mr. Swayne's unparalleled success, but there is a very special feature in his teaching. He insists on practical experience in class-work and on memorizing. He is emphatically of opinion that no player, however talented, is fitted to appear in public without a large amount of practical experience in class-work, private and public. As Mr. Swayne has made a specialty of preparing pianists for public appearances he has, with this object in view, instituted a series of classes where the pupils are obliged to play from memory all their concert programs as they learn them and all their concertos with their teacher himself at the second piano. The memorizing is based on his own original system, the efficacy of which has been proved over and over again by the successful playing of his pupils in recitals and with orchestras.

As a teacher Mr. Swayne is sparing of praise, bestowing it where his required high standard has been attained; but the student is never discouraged, only made to view art on the same high plane and instilled with the belief that with conscientious endeavor and attention to details a very perfect art is acquired.

In the concert room of Mr. Swayne's most artistic residence-studio delightful fortnightly reunions are held. Advanced amateurs gain confidence in playing before an audience and professional students can make their debut. Standard concertos and other compositions indicate the quality of the work there given which later finds public recognition as, to take but one example, in the following enthusiastic letter of appreciation from the conductor, Francis Touche, to Georgia Richardson, a most brilliant and markedly gifted pupil of Wager Swayne:

"Francis Touche feels impelled to present to Mademoiselle Richardson his sincerest and warmest compliments for her magnificent playing of the concerto in E flat of Beethoven. The most grateful thanks for the immense artistic service rendered are herewith expressed." Miss Richardson studied Beethoven's "Emperor" concerto in ten days and has just played five concertos with the Touche and other orchestras, a different concerto each time: Liszt, E flat; Grieg, A minor; Beethoven, E flat; Tchaikovsky, B flat minor; Chopin, E minor. The last two engagements being the result of her splendid performance of the Beethoven concerto which elicited the above quoted thanks from M. Touche.

In her own concerts and in those given with others Georgia Richardson displayed a phenomenal technic and her beautiful touch brings out the remarkable poetry and charm of her playing. She possesses the very rare combination of masculine strength and feminine delicacy.

Last season Mr. Swayne launched a large number of pianists whose brilliant recitals in Paris were most favorably received, notably those of Winifred Hunter and of Emma Banks. London and New York proved as appreciative as Paris of Mr. Swayne's pupils. Most felicitous has been Emma Banks' appearance with the Touche Orchestra, and of other pupils who have appeared with orchestras, should be mentioned Wilhelmine Norteman-Swayne (Mrs. Wager Swayne), whose technical and musical ability, delicate and refined taste, have given exquisite pleasure. There is also to be noted Jane Olmsted, who in marrying Edward Thaw gave up what promised to be a brilliant career; Raphael Navas, a young Spaniard, who won golden opinions from the New York press, and subsequently went West to take the head of a piano department. Other distinguished pupils have become prominent teachers in America: August Borglum of Omaha, Alice Pettingill of St. Louis (who has founded a school of music in that city, which takes a high place), Agnes Andrus of Detroit, Frances M. Crossett, head of the musical department of the State Normal College, Ypsilanti, Michigan; Alice K. Leftwich of Nashville, Tennessee; Albert M. Tucker, piano department of Holyoke, Illinois.

Among the many other names swelling the long list of Wager Swayne's successful pupils are those of Jeanne

Joliet, a gifted young Frenchwoman; Mary Williamson, Laeta Hartley, Ruth Dudley, Elsie De Voe, Elizabeth Simpson, Mrs. Norman Lee and Allan Lee.

General Wager Swayne, the distinguished lawyer and commander of the Loyal Legion, gave a good gift to his son Wager in allowing him to follow his Muse, though he had hoped not music but law would be his career, and so he would have followed in the steps of father and of grandfather, Justice Noah H. Swayne, of the Supreme Court, at Washington, but for his unconquerable love of the Divine Art.

(Paris, April 2, 1910.)

D. H.

### Another McLellan Pupil Advanced.

R. A. Johnstone, a pupil of Eleanor McLellan, who formerly sang in the choir of the Washington Heights M. E. Church, has accepted a position as soloist at the Bedford Heights Presbyterian Church, Brooklyn. Mr. Johnstone has a tenor voice of excellent quality, and since he entered upon his studies at the McLellan studios he has

made rapid advancement. He is well and favorably known in some parts of New England, where he has appeared in concerts and oratorios. Most of Miss McLellan's pupils are able to add to their incomes by singing in the choirs of Greater New York and vicinity, and they are able to do this while pursuing their studies. As a teacher, Miss McLellan is an inspiration to all of her pupils ambitious of winning their way. She is a woman of extraordinarily brilliant mind and has such a mastery of music and singing as to

ELEANOR MCLELLAN.

place her in the ranks of the exceptional teachers. The gospel of hard work is another doctrine preached at the McLellan school. Mr. Johnstone is one of the many who is certain to bring credit to his accomplished teacher.

### Horatio Connell at Philadelphia.

Horatio Connell's recent appearance in Philadelphia was the occasion for the following fine press notices:

Horatio Connell was received with especial favor, as it was his first appearance in oratorio since his return from abroad. He has a splendid voice, a fine quality of tone, a good method and an attractive presence.—Philadelphia Inquirer, April 22, 1910.

Mr. Connell is rapidly winning his way to the hearts of Philadelphia audiences by his unassuming sincerity of interpretation and the mellow richness of his voice.—Philadelphia Evening Telegraph, April 22, 1910.

Horatio Connell offered one of the best performances of the evening in his rendering of the bass solo, "Spe Modo Vivitur," handling adroitly the disconcerting changes in the tempo, from three beats in the measure to four and five, and back again.—Philadelphia Public Ledger, April 22, 1910.

Jones—"That young man who plays the cornet is ill." Green—"Do you think he will recover?"

Jones—"I am afraid not. The doctor who is attending him lives next door."—Tid-Bits.

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30, RUE MARREUP (CHAMPS-ÉLYSEES),  
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PARIS, April 18, 1910.

La Société Musicale Indépendante has been founded, under the presidency of Gabriel Fauré, by young composers to facilitate the production of the musical works of gifted unknown artists. A. Z. Mathot has assumed the arduous duties of general secretary, and with the coalition of such men as Louis Aubert, André Caplet, Roger Ducasse, Jean Huré, Charles Koechlin, Maurice Ravel, Florent Schmitt, Emile Vuillermoz, a new era in the concert giving world may confidently be expected. The big Paris concert halls have already been retained for certain dates, the first of which is April 20, Salle Gaveau, when the program will embrace first auditions of works by Maurice Delage, Zoltán Kodály, Ducasse, Debussy, Fauré, Ravel and Caplet.

The Sunday afternoon orchestral concerts are coming to an end. Among those already ended are the Lamoureux at the Salle Gaveau; and the Sechiari, Théâtre Marigny. That of Colonne was brought to a close yesterday, when, among other things, a new symphony was heard here. Gustav Mahler, the Viennese composer-conductor, from New York, is endowed with a personality which carries all before him. The Parisian public at the Châtelet welcomed him and applauded his deuxième symphonie, which he personally conducted. It is an important transitional work which gives rise to much discussion. In it there is to be traced something of Schubert's sentimentality and Berlioz's romanticism, while there are touches of Mendelssohn and of Handel. The execution was all that could be desired, not omitting to mention Madame Frisch's rich contralto and the clear soprano of Mlle. Demellier. However, a single hearing is insufficient to judge fairly a work of such length and in-

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tentional evolution as this second symphony of Gustav Mahler.

At the Trocadero on Thursday last the Société des Grandes Auditions de France gave a brilliant matinée of the works of the Abbé Lorenzo Perosi. The symphony "Florence" is not to be compared in merit to the cantata "Dies Iste," which the author himself directed with infinite care. Choruses and soloists faithfully rendered what was required of them, and in spite of the defective acoustics of the hall Félix Litvinne's glorious voice filled it splendidly, also that of Olga Peyer and of MM. Froelich and Paulet. The happy blending of voices and instruments left an impression of reposeful calm. Vincent d'Indy then conducted the choirs of the Schola Cantorum and of Saint-Gervais in three celebrated motets and the "Stabat Mater" of that unrivaled master of church music, Palestrina.

The Philharmonia Orchestra performed the "Harold in Italy" symphony of Berlioz at yesterday's concert be-

certo for piano in G minor of Mendelssohn and the Liszt twelfth rhapsody. M. Rabaté, Max Bruch's "Kol Nidrei" for cello and orchestra, etc.

Pierre Sechiari, director of the orchestra concerts bearing his name, has just been appointed conductor of the orchestra of the Société des Concerts Populaires de Lille. He will, during the coming season, in addition to his twelve subscription concerts in Paris, direct six concerts at Lille and four at Caen, a total of twenty-two symphonic concerts.

Of the five subscription concerts to be given by the Conservatoire International d'Opéra et de Chant, the fourth will take place on the first Friday in May under the auspices of the Committee of Patronesses. The orchestra will be under direction of M. Ruhlmann of the Opéra Comique, and the program will include many works from the pen of Gabrielle Ferrari. The vocal artists will be three in number, all members of the Paris Opéra.

At the Opéra a game of "hide and seek" was played by several pupils of the dancing classes, in which a lad named Jean Voigt, of German nationality, met his death under curious circumstances. The lads, who were playing the game about the big Opéra building, eventually found their way on to the roof. They were engaged in chasing one another when young Voigt ran on to the glass covering of the cupola, which surmounts the big staircase. Being covered with dust, it looked exactly like the rest of the zinc roof. As the glass gave way beneath his weight the lad uttered a shriek, which had the effect of stopping his companions and probably saving their lives. He fell a distance of twenty-eight metres on to the marble staircase, and when picked up he was dead.

Men who style themselves members of the Union Syndicale des Artistes Dramatiques caused a scandal at the Opéra Comique one night last week. They occupied two adjoining boxes, and at the second act of "La Tosca" began throwing "stink balls" into the pit. Then one of the men addressed the audience on the subject of the meager earnings of the junior employees of that theater. Pickpockets took advantage of the ensuing panic, and a Dutch spectator was relieved of 3,000 francs. Finally the disturbers were seized by Municipal Guards and taken to the police commissioner, who invited them not to return to the Opéra performance that night.

Madame Riss-Arbeau, the well known Parisian pianist, has just returned from a most successful concert engagement in the Austrian capital. At Vienna Madame Riss-Arbeau played all of Chopin's works (from op. 1 to op. 65), in eight recitals (in place of six as formerly given by her in Paris and London). In Paris this pianist announces a concert at the Salle des Agriculteurs, April 27, in conjunction with the Colonne Orchestra under Gabriel Pierné's direction, when she will play, in honor of the Schumann Centenary, that master's piano concerto in A minor, the concertstück in C and the allegro de concert in E minor.

At the Salle Hoche was given a soirée de gala of Russian opera. Scenes were presented from "La Vie pour

sides having various solo numbers on the program. Jeanne Raunay in "Lied Maritime" of Vincent d'Indy, and the same composer's "Clair de Lune"; also an aria from Gluck's "Elena e Paride"; Mlle. Morsztyn played the con-

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le Tsar," by Glinka; from "Eugène Oniéguine," by Tschaikowski, and from Seroff's opera "Rogueniéda." Mlle. Maritzka Rozann, of the Brussels Monnaie, who has been concertizing with Albert Spalding, appeared successfully as Tatiana in the Tschaikowsky opera. In a middle part, devoted to concert compositions, Grace Ehrlich played the piano and was enthusiastically applauded for her artistic interpretation of Chopin's nocturne in D flat, prelude in B minor and valse in A flat.

■ ■ ■

Henry Eames, who has had such widespread recognition as a musician and teacher here during the past two years, will leave in a fortnight for a series of lectures in Southern and Eastern schools of America. He will meet the success there that he has had here for he is an unusually equipped man and speaks from knowledge and experience, with a personality of force and magnetism. Miss Archibald, his assistant, will keep up much of his theoretical and piano work during his absence.

■ ■ ■

Last Saturday night's students' audition at the King Clark studios proved a brilliantly successful one. All the participants did commendable work and themselves as well as their teachers much credit. Particularly fine were Miss Schaffer, Viola Gramm, Mrs. Williams, Madame Brett, Helen Stanley and Mlle. Santier. The program follows:

Prendre le dessin d'un Bijou, Lakme.....	Delibes
Air d'Etienne Marcel.....	Saint-Saëns
Chanson Triste .....	Duparc
Arioso .....	Mme. Howell.
Le Temps des Lilas.....	E. Chausson
Airs.....	Mme. Eastham
Air de Pamina, Flute Enchantée.....	Mozart
Scène de l'Angelo .....	Victor Hugo
In questa Tomba.....	Beethoven
The Spirit Flower .....	Campbell-Tipton
In Native Worth, The Creation.....	Mme. Clemens
Die Bekehrte .....	Haydn
Liebestreu .....	Max Stange
Romance .....	Violin Gramm.
Air de Rienzi .....	Brahms
	Madame Williams.
	Debussy
	Helen Stanley.
	Wagner
	Mme. Sautier.

■ ■ ■

At the Salle Erard on Saturday evening Geneviève Dehelly, a brilliant pianist, gave a recital with compositions from Weber, Schumann, Chopin, Alkan, Debussy and Verdi-Liszt. Mlle. Dehelly has a facile technic, playing beautifully in soft passages; her scales and octaves are particularly fine.

■ ■ ■

With the many songbirds and operatic stars arriving here daily from America, and the English language heard in the hotels and principal streets—indeed all over the city—Paris seems quite like New York in more ways than one.

DELMA-HEIDE.

### Luigi von Kunits to Settle in Vienna.

Luigi von Kunits, who has been prominently identified with the musical life of Pittsburgh for many years, expects to leave this country about the middle of May for Vienna. Mr. von Kunits will settle in the beautiful Austrian capital, and a number of his advanced American pupils will accompany him and Mrs. von Kunits abroad. Mr. von Kunits came to the United States in 1893 as assistant conductor and concertmeister of the Austrian Orchestra at the World's Fair in Chicago. In 1896 he accepted the position of concertmeister of the Pittsburgh Orchestra, and he continued to work in that capacity until about three years ago. He organized the Von Kunits String Quartet, which succeeded in helping greatly in the musical advancement of the "Smoky City." Besides his

the happy unions. They have three children, aged, respectively, nine, eight and two years. All have been given Greek forenames—the eldest is Nausicaa, the second Agiaia and the youngest is called Astyanax.

When Mr. von Kunits is settled in Vienna he hopes to devote himself particularly to American and English pupils. Among the Americans who will sail with Mr. and Mrs. von Kunits are Vera Barstow, of Cincinnati; Katharos Wineland, of Findley, Ohio; Katherine and Isabelle Loucks, of McKeesport, Pa., and Ruth Kemper, a small child, who will also be accompanied by her mother. Isabelle Loucks will study voice culture in Vienna, while her sister continues her violin studies with Mr. von Kunits. Other pupils will follow the master during the year.

### Opera in Brussels.

On May 9 a special season will begin at the Theatre de la Monnaie, in Brussels, on the occasion of the international exhibition, and will last till June 19. At first the whole company of Monte Carlo will come with its chorus and scenery and Leon Jehin as conductor. Boito's "Mefistofele" will be sung, also "Il Barbier de Seville" and "Le Vieil Aigle," a new opera by Raoul Gunsbourg, which has been heard with great success in Monte Carlo. On May 20 will begin a complete performance of the "Ring" under the direction of Otto Lohse, conductor of the Cologne Opera. Among the singers who have been especially engaged are Mrs. Stevens (Brünnhilde), Madame Kirkby-Lunn (Fricka in "Rheingold" and "Walküre," Erda in "Siegfried" and Waltraute in "Götterdämmerung"), Anton van Rooy (Wotan), Ernest Van Dyck (Loge and Siegmund), Henri Hensel of Wiesbaden (Siegfried), and Dr. Kuhn (Mime). After the "Ring," from the 5th till the 18th of June, Brussels will be favored with a series of ten nights given by the companies of both Moscow and St. Petersburg Operas, which aroused enthusiasm in Paris. Among the works promised are "Ivan the Terrible" by Rimsky-Korsakoff and Borodin's "Prince Igor."

Finally, the ordinary company of the Theatre de la Monnaie, with Mary Garden and Claire Friche, will give several operas by Gluck, also "Salomé" and "Elektra."—Exchange.

### Anderson Fills More Choir Positions.

Walter R. Anderson has recently filled more positions in church choirs. Among the new appointments made are: H. P. Porter, basso, Montclair (N. J.) Baptist Church; Miss St. Ives, soprano, Calvary Church, East Orange, N. J.; Miss De Vere, soprano, Montclair (N. J.) Baptist Church; S. D. Ward, tenor, Rutgers Riverside Church, New York; Paul Volkmann, tenor, St. Mark's Protestant Episcopal Church, New York, and M. Talmage, basso, Stamford, Conn., Universalist Church.

### Song Groups.

At Sioux Falls, S. D., on April 22, Grace L. Watson, soprano, of Cedar Rapids, Ia., gave a delightful recital of songs of her own composition. The program was artistically divided into groups representing eight kinds of songs.

Felix Mottl, the Munich conductor, has been granted a separation from his wife.

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**Julia Porter, Pupil of Madame Gardner-Bartlett.**

In the month of January, 1909, Julia Eleanor Porter, a soprano, from Omaha, Neb., had the good fortune to sing for Madame Nordica while the great American prima donna was filling an engagement in Grinnell, Ia. The celebrated singer, almost as renowned for her many kindnesses as for her art, not only heard Miss Porter, but on becoming impressed by the fine quality of her voice and her strong personality, took a fancy to her, which ended in advising the young lady to come to New York and take up her studies with Madame Gardner-Bartlett, of whom Nordica said at the time: "I know of no greater teacher."

The acquaintance of the prima donna and the young Western girl, so pleasantly formed, was prolonged evidently by mutual consent. Miss Porter came East last September and was invited to visit the country home of Madame Nordica at Ardsley-on-the-Hudson. The next thing Madame Nordica did was to introduce her young friend to Madame Gardner-Bartlett, and early last autumn Miss Porter began her studies with Madame Gardner-Bartlett. Since then she has worked faithfully and with brilliant results.

Miss Porter sang at the Baptist Temple in Philadelphia Sunday of last week, at both the morning and evening services, and, it was said by those in authority at that church, that "she was the only singer they had ever heard there whose beautiful enunciation enabled all to understand every word." In the morning Miss Porter sang "The Lord Is My Light," by Frances Allitsen, and in the evening she gave Gluck's lovely old air, "Oh, Saviour Hear Me." The congregations both morning and evening were so impressed by the beauty of Miss Porter's voice and her method of singing that the pastor, the Rev. Dr. Jacob Sallade, invited any who wished to meet the singer to adjourn after the benediction, in the Lower Temple. Between seven and eight hundred people remained and were personally presented to Miss Porter. By request she sang several hymns for the delighted assemblage.

Miss Porter is a young woman of unusual intelligence and so can express herself clearly about the wonderful work of her teacher. "I believe," added Miss Porter, "that Madame Gardner-Bartlett will yet revolutionize the work of training professional singers. By her method of teaching, her pupils gradually come to realize the spiritual power back of her work. Her thoroughness in the basic principles of voice development, together with her ideas of concentration, open up new vistas to many pupils who have been groping about in the dark. Under the guidance of such a teacher, pupils are led to understand that they must live right as well as study hard and intelligently in order to win permanent success."

Miss Porter expects to leave New York this week for a six weeks' visit to her home in Omaha. She will return East in June and go up to Madame Gardner-Bartlett's country home in New Hampshire, where she hopes to study all summer.

The nobility of Madame Gardner-Bartlett's own style of singing is a matter that has been discussed both at home and

abroad. In England they regarded her as a woman "with a message" for singers. The beautiful enunciation and elegance of diction that thousands have admired while listening to her rich voice are features that are noticeable in her pupils.

Miss Porter is studying for the concert field, and for the present her ambitions rest there.

**W. Otto Miessner, American Composer.**

The "Art Song Cycles for Children," by W. Otto Miessner, the young American composer, have been highly praised by some of the greatest musical celebrities in this country and Europe; for instance, Frank van der



W. OTTO MIESSNER.

Stucken, W. S. B. Matthews, Engelbert Humperdinck, Friedrich Gernsheim, Alexander Heinemann and Xaver Scharwenka. After hearing the songs sung by Dorothea North, with the composer at the piano, Xaver Scharwenka wrote the following letter:

BERLIN, April 7, 1910.

DEAR MR. MIESSNER.—I cannot refrain from thanking you and Mrs. North once more for the rendition of your "Children's Songs," which pleased me exceptionally well. As soon as they appear in print, I should like to have you send me a copy. In the hope of

hearing some more beautiful things from your pen, I am, with friendly greetings,

Yours sincerely,  
(Signed) XAVER SCHARWENKA.

Heinemann wrote of these same songs:

BERLIN, August, 1909.

I have heard the charming "Children's Songs" by W. Otto Miessner and consider them very beautiful. They abound in flowing melody and prickling rhythms, while the accompaniments are realistic and descriptive. I prophecy for them a brilliant and early success.

ALEXANDER HEINEMANN.

Mr. Miessner studied harmony with A. J. Gantvoort at the Cincinnati College of Music and later harmony and counterpoint with A. J. Goodrich, the eminent instructor of New York. A year ago he went abroad and completed his studies in composition and orchestration with Edgar Stillman-Kelley of Berlin. Mr. Miessner has composed a children's cantata, entitled "Queen of the May," which has had a number of successful performances, also a sacred cantata called "Christus." With his children's songs he has attracted a great deal of interest. They have just been published by Burdett & Co., of New York. Mr. Stillman-Kelley has written an introduction to them. These songs are intended for school room use, the subject matter correlating with the subjects of the curriculum, such as geography, mathematics, city and country life, history, trades and nature study, illustrating the life and habits of insects, birds and animals and of flowers and plants. The characteristic and descriptive accompaniments form interesting features of these charming songs.

**Augusta Cottlow in London.**

Here are some further press opinions on Augusta Cottlow's London engagements:

Very admirable was the interpretation given by Augusta Cottlow of Tchaikowsky's B flat minor concerto. By choosing it she challenged inevitable comparison with the great pianists of the day, but she came out of the ordeal with flying colors, and showed that she has not only an excellent technic, but that she is also endowed with the brains of a true artist.—The Globe, March 18, 1910.

Augusta Cottlow played Tchaikowsky's first piano concerto with fiery ap. recitation and evident pleasure.—Daily Telegraph, March 18, 1910.

This brilliant young pianist created quite a sensation; her technic is equal to any demand, however exacting, while her abundant spirits were imparted to the performance in exhilarating abandon.—Musical News, March 26, 1910.

Tchaikowsky's concerto, No. 1, in B flat minor, op. 23, afforded the audience an opportunity of hearing that accomplished pianist, Augusta Cottlow, at her best. With wondrous ease she meandered through the most difficult passages, while the beautiful slow movement was invested with great charm.—What's On, March 26, 1910.

Augusta Cottlow, the young American pianist, played the solo part of Tchaikowsky's concerto in B flat with fine impulse and understanding.—Sunday Times, March 20, 1910.

Miss Cottlow played with great verve and brilliancy in Tchaikowsky's concerto, and poetical touches were noticeable in the rendering of the slow movement.—The Referee, March 20, 1910.

The death is announced in London of the mother of the composer, Dr. F. H. Cowen, at the advanced age of eighty-nine.

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## MUSIC IN SAN ANTONIO.

SAN ANTONIO, Tex., April 29, 1910.

Toward the close of the musical season there are being given an unusual number of musical entertainments, which speaks much for the advancement of the art in the Alamo City. Perhaps it is not overestimating to say that the total number is twice that of any previous year and they are of a higher grade of excellence. Among these entertainments may be mentioned professional concerts, musicales of a quasi-social order, club concerts, amateur recitals and pupils' recitals. Among the first of pupils' recitals was that of the class of Prof. J. M. Steinfeldt (pianist). This was given by eight advanced pupils, and was unique in that the numbers rendered were for the most part by composers of the present day, many of whom are but slightly known to the general public. Those taking part in the program were Mrs. Warren G. Clarke, Doushka Henderson, Cecile Steinfeldt, Lucy Hamilton, Robert Wells, Ruth Bingham and Fred King. Professor Steinfeldt's ability as a thorough and finished teacher is exemplified by the splendid work of his pupils.

■ ■ ■

The San Antonio Musical Club held a meeting in the splendid reception hall of the St. Anthony Hotel, April 4. The hostesses were Mrs. H. C. Feldman and Mrs. T. E. Mumme. A delightful program was rendered, the participants being Mrs. S. J. Baggott, Bessie Bell Andrews, Gilbert Schramm and Mr. Reed, vocal; J. M. Steinfeldt, piano; Carl Hahn, cello. The usual club entertainment followed.

■ ■ ■

Pupils of Walter Romberg (violinist), assisted by Maurine Dyer (vocalist), were heard at Casino Hall recently. Both are prime favorites in San Antonio and the entertainment was much appreciated.

■ ■ ■

The commencement musicale of Bon Avon School drew a large audience. Among the numbers played was a Beethoven concerto with a four piece orchestra. A Dussek concerto was rendered by Helen Blackburn with Miss Hall at the second piano. Two of the faculty, Mrs. L. L. Marks (vocalist) and Helen Hill (pianist), added excellent numbers to the program. A song by Helen Blackman, a violin number by Wilhelmina Schmidt and a reading by Josephine Brevard completed the program.

■ ■ ■

Mrs. Yates Gholson is making for herself the reputation of being a most successful local manager for visiting artists.

■ ■ ■

Julia Hall, piano teacher at Bon Avon School, will sail May 18 for an extended trip through Europe.

■ ■ ■

The last of the artists presented by the Tuesday Evening Musical Club, April 11, was Frederic Martin. He gave a varied program, including a set of old classics and modern French songs, some modern and traditional songs in English, one each old Irish and old Cornish. Two numbers, composed by Oscar J. Fuchs, a San Antonio musician, were sung, and received a veritable ovation.

CLARA DUGGAN MADISON.

## For Lower Concert Prices.

The San Francisco Examiner of April 17 published the following:

A new standard of prices governing the rate of admission to high class concert attractions is announced for the Pacific Coast, and music lovers of San Francisco will be among the first to enjoy its advantages. Fitzpatrick and Norwood, Western representatives of Dr. Ludwig Wüllner, Tilly Koenen, Ferruccio Busoni and other artists, state that from this time on they will fix a price of admission to all their attractions which will be within the reach of every student and lover of music. To all future concerts given under their direction they will sell several hundred reserved seats at 50 cents each. They will offer the remainder of the reserved seats at \$1 and \$1.50. Heretofore the lowest price charged for a reserved seat to the recital of a visiting artist has been \$1.

This new standard of prices will be introduced to San Francisco with the Dr. Ludwig Wüllner recitals, which will take place at the Valencia Theater, beginning Sunday afternoon, May 1. For each of the three Wüllner recitals to be given here the managers will place on sale 500 reserved seats at 50 cents, 500 reserved seats at \$1, and 500 seats at \$1.50. The same prices will be adopted at the Hearst Greek Theater, the only difference being that the enormous capacity of the amphitheater will permit the management to offer 5,000 seats at 50 cents each.

Fitzpatrick and Norwood state that the prices charged here have always been higher than those charged in the cities of the East. They argue that there are thousands of people living in this and the neighboring cities who would be glad to afford themselves the opportunity of hearing great music if it were offered them at prices within their reach. They further call attention to the fact that because of its cosmopolitan population San Francisco contains

thousands of people who enjoyed their early concert treats in European music centers, where the price of admission is extremely moderate. These people absent themselves from the local concerts in many instances because they feel they cannot afford the price of admission now prevalent, but more often because they cannot understand what they consider to be too high a rate.

## MUSICAL STOCKHOLM.

STOCKHOLM, Sweden, April 15, 1910.

The Academy of Music has granted the following music scholarships for 1910: Mr. Bengtson and J. A. Hagginius, each 1,000 crowns; Hugo Alfoen Andréns Hallen and Emil Sjögren, each 3,000 crowns; O. Blom, Th. Raugstrom and J. A. Hagg, each 1,000 crowns.

■ ■ ■

Some piano pupils of the Stockholm pianist, Richard Anderson, played the whole program at a concert April 7. They did their teacher all honor, especially young Ella Petersson with "Poème Symphonique" by César Franck, and John Heintze with the A minor concerto by Paderewski. It was not merely the technical difficulties that were overcome; the young pianists displayed also much feeling and warmth. Mr. Anderson has been the teacher of many successful pianists, among them Wilhelm Stenhammar.

■ ■ ■

Davida Hesse sang Mimi at the Royal Opera House as "guest."

■ ■ ■

The seventieth birthday of Conrad Nordqvist, formerly first conductor of the Royal Opera Orchestra, was celebrated with flowers, addresses, song and in the evening a

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banquet at Hotel Rydberg, where many of his old and young friends met.

■ ■ ■

"Aenljot" in three acts, for solo, choir, and orchestra, by Wilhelm Peterson-Berger, was given at the opera house Wednesday, Mr. Peterson-Berger traveling in the footprints of Richard Wagner, with his own text. In my next letter, I hope to give the readers of THE MUSICAL COURIER an account of the text. Nearly all the male soloists engaged at the opera took part in the performance. The composer, the conductor and the singers were recalled many times before the curtain. The new direction of the opera house will send out next week a "communiqué" about artists engaged and other opera matters. The communiqué will no doubt be very interesting.

L. UPLING.

## Stojowski at Grand Rapids.

Sigismond Stojowski was the last soloist for the recital series with the St. Cecilia Club of Grand Rapids, Mich. This distinguished pianist played the following program: Andante, F major, Posthumous (Beethoven); "Fantaisie, op. 17," in three parts (Schumann); ballade, G minor, mazurka, nocturne, G minor, two studies, valse, op. 34 (Chopin); Chant d'amour Amourette de Pierrot (Stojowski); Hungarian rhapsody, No. 2 (Liszt).

The Grand Rapids Daily Union of April 21, said:

A large audience greeted the pianist, and his playing was so enthusiastically received that Mr. Stojowski will be brought here again, if possible. His ability as a pianist is especially distinguished by delicacy of touch, skillful phrasing and perfect repose at the piano. Chopin's nocturne in G major and its exquisite interpretation was one of the best numbers, although his own compositions were beautiful in their dainty sparkling brilliancy. The recital was given most careful attention throughout and repeated encores were called for.

Critic—"What mass was that you sang this morning?"  
Choirmaster—"It was a Cecilian mass by Blank."  
Critic—"Well, I didn't like it a bit."  
Choirmaster—"But perhaps Almighty God did."—Exchange.

## Bispham Appreciation.

David Bispham as an actor is a subject which admirers of the well known baritone are fond of dwelling upon. So much of the dramatic enters into Mr. Bispham's work that it is hard at times to decide which merits the greater praise—the marked histrionic ability or the deep, mellow, melodious voice.

Bispham's long term of operatic training and triumphs explains in large measure his well developed dramatic powers; no one could have sung the varied roles that have fallen to his lot unless the actor's as well as the singer's art was possessed. Mr. Bispham's temporary return to the operatic field early next autumn, to sing the leading baritone role in Florida's new opera in Cincinnati, will afford another opportunity to hear him in the realm in which he formerly shone so brilliantly.

In glancing over Mr. Bispham's notices of the past season it is interesting to note how uniformly critics have commented upon the vigor and freshness of the popular baritone's voice. The years have seemingly had slight effect upon the splendid powers that for many a season have been the wonder and admiration of the music loving public.

"Mr. Bispham was never in better voice," said the Omaha News, "and for over two hours he not only entertained, but delighted, the audience that filled the theater. The popularity of this distinguished baritone does not wane. With his beautifully poetic and wonderful imagination Mr. Bispham makes interesting any conception he chooses to interpret."

Apropos of Mr. Bispham's acting gifts, a recent writer remarked: "If he had done no more than sing Loewe's 'Edward' and recited Longfellow's 'King Robert of Sicily,' he would have sent his audience home with the feeling that their time had been exceedingly well spent and that they had heard two dramas recited by a great tragedian."

## Alexander Heinemann in Bohemia.

Alexander Heinemann's first appearances in Bohemia marked him as a favorite of the people, his wealth of temperament and warmth of feeling making a strong appeal to their ready sympathies. Accustomed to swaying his audiences by the irresistible magnetism of his voice and delivery, even among more reserved and less spontaneous peoples, his success here was instantaneous and pronounced, and his recurring visits to the Bohemian capital have never failed to arouse glowing enthusiasm. Appended are press notices on one of his concerts in Prague:

This time it was Alexander Heinemann, who is so celebrated in Berlin. Destined at first to become a merchant, he soon changed his profession, and today, after only a few years in his new calling, he enjoys a well established reputation as a concert singer. The program afforded the singer ample opportunity to display the many aspects of his remarkable ability, as, for example, in Behn's passionate "Jean Renaud," in the characteristic serenity of Loewe's "Abendlied," or in the delicacy and tenderness of Kaun's "Auf leisesten Sohlen." Above all, Heinemann's delivery is characterized by an enormous wealth of temperament that always leads him to involuntary dramatic expression, as in Loewe's "Die Lauer," which gave marked proof of this attribute. A specialty of Heinemann's is the working up of tremendous climaxes from the softest pianissimo to fortissimo, which produced a fiery effect in Kaun's "Sieger," and in Schumann's "Grenadiers," which was given as an encore, afforded a new and penetrating psychological light. The audience finally compelled him to add a second and third number to those of the program, among which his delightfully droll rendition of "Hinkenden Jämmen" displayed his charm and mastery in the humorous side of his art. The offerings of the singer were received by the cultured and select audience with eager enthusiasm.—Bohemia, Prague, March 31, 1905.

Alexander Heinemann, the Berlin baritone, made his appearance here yesterday, and with the first notes that he uttered captivated the audience. The sum total of his charm lies in his soulful delivery and the remarkable quality of his voice, which is a big, commanding bass baritone of excellent schooling and is equally flexible in softest piano and finished in liquid mordant. Heinemann sang, or rather recited in song, a number of compositions by Schumann, Loewe, Kaun and Bohm, and was forced to add at the close Beethoven's "Kuss," Schumann's "Grenadiers" and Mozart's "Wanding." A soul picture and at the same time a test of his mastery of the vocal art was given in Loewe's "Lauer," and then with absolute freedom from affectation he painted in tone colors as his final number the "Grenadiers"; the gasping of the fatally wounded and the fleeting vision have scarcely had among concert celebrities a more genuine and impressive interpreter. Heinemann should soon make another visit to Prague, when he may be sure of the warmest welcome.—Prague Abendblatt, March 30, 1905.

Concert agents in this country and abroad know how difficult it is sometimes to find an audience. But Germany is a well disciplined country, and matters can be arranged, it seems, by the help of the military. A new concert hall was built at Munich, and to test the acoustics an audience was wanted. So 3,500 soldiers were marched in, and had to sit at attention while the orchestra had a good go at the three B's, and the experts walked round to make observations. Thus the hall and the band were tried on the soldier. The audience were not asked, but, it is said, they agreed that they preferred another kind of drill.—London Star.



11 RIDGMOUNT GARDENS, COVENT STREET, W. C.,  
LONDON, April 29, 1910.  
The Covent Garden season of opera opens Saturday,  
April 23.

Melba will be heard in a song recital at Albert Hall  
May 7.

Said the Daily Telegraph of April 16:

Some time ago it was announced in this column that Messrs. Chappell were about to start a competition for a short choral work with a view to its early production by the Queen's Hall Choral Society. It will be remembered that they offered a prize of £50, laying down the conditions that the composition must be light in character, and should not occupy more than about fifteen minutes in performance. Seeing that an excellent opportunity seemed thus to be thrown open to some native composer worthy a hearing, it is disappointing to learn that the competition has failed to bear good fruit, Messrs. Chappell being compelled reluctantly to discard all the works—some fifteen, it is understood, in number—which were sent in. Not one of them, it appears, came near the requisite standard, so that no good purpose obviously would have been served by according any one of them a performance.

In writing on the granting of prizes to literary candidates, a very great English writer has recorded the following commentary: "Granting that the prizes were always awarded the best composition, that composition, I say without hesitation, will always be bad. A prize poem is like a prize sheep. The object of the competitor for the agricultural premium is to produce an animal fit, not to be eaten, but to be weighed. Accordingly, he pampers his victim into morbid and unnatural fatness; and, when it is in such a state that it would be sent away in disgust from any table he offers it to the judges." There must have been too much fat for the Chappell prize judges.

Richard Buhlig gave the first in a second series of piano recitals in London this season at Steinway Hall April 15, in a program consisting entirely of French works, in which Mr. Buhlig revealed a much deeper and more sympathetic side of musical temperament than distinguished his German programs given earlier in the season. The opening number last Friday was the César Franck prelude, aria and finale, and the closing number the same composer's prelude, chorale and fugue, while the middle portion of the program was a Debussy group of nine numbers. Extremely difficult are the César Franck compositions and not particularly interesting as pure piano music, though they were delivered with much finesse of phrasing and subtle tonal nuance by the interpreter. With the Debussy distinctive style, however, Mr. Buhlig seems to have found his métier; no other pianist heard here so far this season can compare with him in the painting with so delicate a hand the vague, transparent, evanescent mood of the Debussy genre. The main points of differentiation in pianists' Debussian conceptions, which after all depend upon their own temperamental and psychologic gifts, are wide and divergent, but in Mr. Buhlig's elucidation there is felt and realized immediately the interpreter who has dug down a little deeper than some others. Having studied and assimilated all schools, the value of the artist's universality of

understanding and appreciation is at once apparent in his particularization of the ultra-modern French writer. Mr. Buhlig's second program for May 2 will be a miscellaneous one of the German school, which he evidently has a strong mental predilection for, notwithstanding his much greater spiritual affiliation with the more subtle French.

Harold Bauer will give two piano recitals at Bechstein Hall April 29 and May 7, when he will play, at the first recital, the Italian concerto by Bach; prelude and fugue in E minor, by Mendelssohn; the Beethoven thirty-two variations; a Gluck-Brahms gavotte and a Gluck-Saint-Saëns air de ballet; intermezzo in A and capriccio in B minor, by Brahms; the Chopin polonaise in C minor and nocturne in E, and the Schumann toccata; and at the second recital Mr. Bauer will play the Bach toccata in D; the Liszt B minor sonata; prelude, fugue and variations, by César Franck; impromptu in G flat, by Schubert; the Liszt "Waldesrauschen" and "Gnomereigen," and two modern French numbers: Ravel's "Undine" and Alkan's "La vent."

There is much enthusiasm expressed over the formation of the new classic orchestra, called the Bechstein Hall Orchestra, under the conductorship of Theodore Stier.



"THE BLIND FIDDLER," BY SIR DAVID WILKIE, R.A.  
In the National Gallery, London.

organized for, particularly, the accompaniment of the compositions by Mozart, Haydn, Gluck, Cherubini, Rameau, and some early English composers, notably Purcell. At the first concert, to be given April 26, the orchestra will be heard in several orchestral numbers, opening with Cherubini's "Lodoiska" overture, and closing with Beethoven's "König Stephan" overture; other numbers being the serenade for strings, by Robert Fuchs; "Tambourin," from Grétry's "Denys le Tyrann"; "Berceuse de Philis," seventeenth century, composer unknown; "Rigaudon," from Rameau's "Dardanus," and Schubert's symphony in B flat (No. 5), besides the accompaniment to some vocal solo numbers.

Among the interesting concerts of April was the song recital by Madame Reman, April 19; Mania Seguel's appearance with the new Symphony Orchestra, April 16; Margarita Witt's violin recital; Frank Merrick and Kennerley Rumford's joint recital; Emily Breare and Effie Kalisz's joint recital, and Adele Rosenthal and Eveline Thompson's joint recital.

EVELYN KAESMANN.

Operas are now sung in Italian, German, French and English at the Metropolitan, but the Monte Carlo company got ahead of us in producing an opera in Russian. It was "Roussalka" by Dargomisky. "Roussalka" means "The Water Sprite"; it is based on Pushkin's national legend. The opera was first performed at St. Petersburg in 1856, but proved too novel in form and treatment to please a public infatuated with Italian opera.—New York Evening Post.

#### MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., April 23, 1910.

The two large audiences that attended the Busch concerts at Convention Hall, April 15, testified to the popularity of Carl Busch and to the appreciation of the excellence of the Minneapolis Symphony Orchestra. The afternoon program was a remarkable one in many respects, bringing the first hearing to Kansas City of the famous Dvorák symphony "From the New World," besides a revelation of an impression in Arthur Middleton's singing the prologue to "Pagliacci," followed by the "Toreador" song from "Carmen," all in English. There was keen enthusiasm for this feature. Lucille Tewksbury won a host of admirers with her clear sweet voice, which she uses with splendid effect. Praise is due Miss Tewksbury, too, for singing in English, having responded to an encore with the waltz song from "La Bohème." Carlo Fischer proved a favorite also in his cello number. He commands an excellent tone, and his work displays an individuality of expression. As a fitting climax to the afternoon the orchestra closed the program with the Liszt rhapsodie, No. 12. Mr. Oberhoffer's interpretation was superb, and there was cheering mingled with applause. The big number of the evening was, of course, the cantate, "The Crusaders," by Gade, conducted by Carl Busch. The work is beautiful and Mr. Busch scored another success. It was sung in fine rhythm and expression. The soloists were Marietta Bagby, contralto; David Duggan, tenor, and Arthur Middleton, bass. Mr. Middleton's work in the solo part of Peter was very effective. Simply stating that Czerwonky has a number on the program is sufficient for the anticipation of the great pleasure this artist grants with his violin. He was again lauded to the skies. The hearing of two movements from Busch's "Indian Suite" was very interesting. This great spring festival of Mr. Busch's is now an established custom, and it seems an appropriate balance to the other great local events in the fall festivities.

No one need have longer any misgivings about a return engagement the same season for Kansas City of a celebrated artist. The Wüllner recital proved this important fact. Mr. Fritschy, the local manager, met with all kinds of discouragement when he announced his intention of bringing Dr. Wüllner for a second concert, April 19, in Casino Hall, but the musicians and music lovers rose to the occasion and it was all a great success. Dr. Wüllner left even a greater impression of his wonderful art than at his former concert in January. That he is gracious is evident, for many of the numbers on the program were requests in repetitions of favorites of his earlier recital.

The professional pupils of Jennie Schultz and E. Genevieve Lichtenwalter gave a recital Tuesday evening, April 12, in the studio of Miss Lichtenwalter, Studio Building.

Rhetia Hesselberg, the Russian violinist, made her formal bow to Kansas City in recital at Morton's Hall Thursday evening, April 21. A large and appreciative audience greeted Miss Hesselberg, and the surprise and approval of her skill and musicianship were marked to a degree in the frequent outbursts of applause. The Bach group for violin alone was brilliant in interpretation, and the "Fantasia Appassionata" also deserves special mention for praise. W. J. Murray, baritone, and Mrs. White, accompanist, assisted.

The second annual production of "The Messiah," under the direction of Laura V. Lull, will be given Thursday evening, May 5, at the Institutional Church. Besides a chorus of ninety voices and the soloists and pipe organ there will be an orchestra this year, under the direction of Frederick Curth. The soloists will be Mrs. Needles, soprano; Mrs. Darnall, contralto; Mr. Baltz, tenor, and Mr. Farrell, bass. Miss Lull will leave for London after the production to spend some time in special study of oratorio work and voice.

JEANNETTE DILL.

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## MARK TWAIN AND MUSIC.

MAX SMITH, IN NEW YORK PRESS.

Although Mark Twain himself made no claim of being musical he was the father of two musically gifted daughters and always encouraged their talents in this direction. Jean, his youngest daughter, who met so tragic a death last year, showed no taste for this form of art. In many respects most like her father, whimsically original even as a child, her interests turned toward letters rather than notes; but the oldest daughter, Susy, a girl of exceedingly delicate sensibilities, had developed into a singer of remarkable attainments when she was taken away, and Clara, now Mrs. Ossip Gabrilowitsch, was a proficient pianist before she made her appearance on the concert stage as a singer.

It is remarkable that the interesting biographical sketches of the great humorist printed since his death tell so little of the years he spent in Hartford, Conn.—years that probably were among the happiest in his life. There Samuel Clemens and his family occupied one of the handsomest dwellings in the capital city. In Farmington avenue, near Forest street, this mansion stood, and still stands, on the edge of a hill which somewhat abruptly sloped down to a little winding stream popularly known in those days as Hog Creek, but now called more properly Park River. Almost within a stone's throw, past Mark Twain's barn, is Charles Dudley Warner's home, and a little farther along, in the same direction, that of the essayist's brother George, whose wife is a sister of William Gillette. Harriet Beecher Stowe lived close by, and during the closing years of Mark Twain's Hartford residence Richard Burton, poet, became a member of a literary colony which forms a landmark in the history of New England.

Literary though it was in character, this Forest street colony of Hartford, never to be forgotten by those who knew it, had a strong musical influence in Mrs. Charles Dudley Warner. In the Warner house Susy and Clara Clemens got their first musical impressions and among those delightful surroundings their taste for good music was formed and fostered. Concerts in Hartford were few at that time. The treasures of orchestral, vocal and chamber music were shut off from those who could not bring them to hearing at home. One evening every week Mrs. Warner devoted to music, playing the piano alone or with Eugene L. Meyer, of New York, a pioneer teacher in Hartford. Mark Twain himself was not a regular visitor to Mrs. Warner's musicales, although he dropped in occasionally; but Susy and Clara Clemens often went there to hear music that ranged from Bach to Wagner and Liszt. Much of the playing was impromptu, the principal aim being to read music at sight; but if the performances were not always finished, these musical evenings at any rate opened a wide horizon for players and listeners alike.

Susy Clemens formed a strong attachment for Mrs. Charles Dudley Warner. She was a remarkable girl, this daughter of Mark Twain. Genius she had, without the physical and nervous strength to support it. Early in life she turned toward music as a means of emotional expression, and her interest in this form of art was inspired by Mrs. Warner. Like her sister Clara, she took up

piano playing at first. Her vocal powers she only developed when well on in her twenties; yet Susy had a special fondness for singing, even as a child, and persons who recall her youthful efforts remember how she sang with a violent tremolo, eager to infuse as much feeling into her voice as possible. During the years they spent abroad, after leaving their Hartford home, never to open it again, Susy and Clara devoted themselves in all seriousness to music. While studying the piano with Leschetizky Clara made the acquaintance of her future husband, Ossip Gabrilowitsch, a fellow pupil of the famous Vienna teacher. Susy now discovered that nature had given her a voice and began to prepare herself for a public career; but she was never to reveal her powers here, except to intimate friends. As her voice could not bear the stress of her feelings in girlhood, so her high-strung nerves could not support the strain of her emotions in womanhood when she opened her heart to music.

Few persons suspected Clara Clemens' musical talents also had blossomed into song until she stepped into public life here in America as a contralto. So ambitious was she to succeed alone and unaided that she instructed her manager, Loudon Charlton, not to advertise the fact that she was Mark Twain's daughter. Twice Miss Clemens made public appearances in New York. In Mendelsohn Hall last year she gave a recital, at which her father was a conspicuous listener. The white haired author had a seat almost in the center of the house—on the middle aisle. Next to him sat an elderly woman, who had brought a bouquet of flowers for Miss Clemens. An usher, rushing up the aisle, his arms full of roses, failed to observe the outstretched hand of Mark Twain's neighbor, and, depositing his burden on the platform, left the room quickly. Without a moment's hesitation Mark Twain got up and carried the proffered flowers to where the others lay. Miss Clemens already had retired to the artists' room by this time, and when she returned to bow her thanks to a veritable storm of applause she discovered to her amazement that this demonstration was for her veteran father, as he walked, with characteristic languor, smiling good humoredly, back to his seat.

Mark Twain could be persuaded to sing now and then if one approached him in the right mood. It was not bel canto, his mode of vocal utterance; neither did his style resemble that of Dr. Wüllner. It was just Mark Twain's, as unmistakably his own as his writing and his talking, and quite as entertaining. At one time "Killaloo" was his favorite song, and how he sang that Irish ballad for Mrs. Charles Dudley Warner's musical friends, with imitable drawl and nasal twang, slow movements of his head from side to side, and curiously droll gestures, will not be forgotten soon by those who heard and saw the performance.

The talents of an actor were pronounced in Mark Twain. He loved to assume a pose. Frequently in his own home in Hartford he took part in tableaux, charades and buffooneries arranged by his daughters and their friends. One of the most side splitting mummuries in which he ever figured was a pantomimic prank in which

he impersonated an enamored youth on one side of a raging river, his daughter Susy being the beloved maiden on the other. A Turkish rug represented the stream. With laughably exaggerated movements and gestures Mark Twain conveyed to the onlooker the distress of the lover so cruelly separated from his sweetheart, his passionate longing, his horror as he looked into the rushing torrent, his determination to brave death in order to reach the coveted prize. With hands outstretched for the dangerous leap Mark Twain flung himself into the water and swam bravely to the other shore, or, to be more explicit, threw himself face down on the rug and by flopping and squirming wriggled his way across the carpet. Up, then, he bounded into the arms of his best beloved, and as the pair embraced, ardent, exultant, their voices broke forth ecstatically into the pilgrim's chant from "Tannhäuser," now a hymn of triumph.

How many members of that Hartford literary colony have passed away! Harriet Beecher Stowe, who used to stroll in and out of her neighbors' homes, was the first to go. Charles Dudley Warner, too, has departed. Of Mark Twain's family Clara alone is left, and her Hartford affiliations now are few. George Warner and his wife pass most of their time in the North Carolina camp of William Gillette. Only the widow of Charles Dudley Warner, faithful to her husband's home under the wide spreading trees of Forest street, lives still in those old haunts, keeps alive her interest in music and takes as active a part in the musical life of her city as ever in the days when Susy and Clara Clemens listened to her playing of Bach, Beethoven, Chopin and Liszt. A few weeks ago this remarkable woman gave a concert under the auspices of the Hartford School of Music, the third of its kind. Invitations were issued and about 125 persons were present, taxing the capacity of the room. Mrs. Warner played the first and second movements of the sonata in B flat minor, the impromptu in G flat major, the prelude in F sharp major, the mazurka opus 24, No. 4; opus 50, No. 3, and opus 56, No. 1, and the waltz in A flat major.

### MUSIC IN MADISON.

MADISON, Wis., April 25, 1910.

The Moelwyn Royal Male Choir appeared in a concert March 22 in the Congregational Church under the direction of Calwalader Roberts.

A group of three lecture recitals on opera was given by Stella P. Stocker of Duluth, in Assembly Hall. This was the fourth in the artist recital series given under the auspices of the University of Wisconsin School of Music. Alice Regan's piano recital, April 7, in Assembly Hall, was the fifth number in this series, while the sixth consisted of a Grieg program, given April 21, by Inga Sandberg, pianist, assisted by Siegmund Culp, violinist, of Chicago, and Alice Regan, accompanist.

The annual spring concert of the Mozart Club took place at the Baptist Church April 14, under the direction of L. C. Haley. The program was composed of part songs and choruses and the cantata "The Nun of Nidaros," by Dudley Buck. The solos in the cantata were sung by B. H. Eilert. The club was assisted by Frederick Macmurray, violinist, and B. Q. Morgan, accompanist, at the piano.

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**AMATEURS SHINE IN OPERETTA FOR CHARITY.**

"Alice in Wonderland, Continued," a clever operetta by two brilliant women, was presented at the New Theater Thursday afternoon of last week by amateurs for the benefit of the children of the Southern mountaineers. The performance was given under the auspices of the New York Auxiliary of the Southern Educational Association. President Taft heads the long list of patrons, which also includes the Vice President, the Secretaries of the Army and Navy and the Governors of Georgia, Tennessee, Kentucky and Virginia. Others among the patrons are authors, educators, artists and society people. The book of "Alice in Wonderland, Continued" is by Rebecca Lane Hooper, of Brooklyn, a daughter of Professor Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences. The music is by Mabel W. Daniels, of Boston, a talented composer who is doing some serious things in composition. There are some quaintly humorous lines in the libretto which bring the mythical "Alice" of Lewis Carroll's creation up into this modern world with North Pole discoveries and new men and women. The music has much to commend it. As one of the most interested listeners stated: "It's better than the average Broadway musical comedy," and so it is.

Miss Hooper, the author of the libretto, appeared as the Duchess. The music at the performance last week was under the direction of Porter Steele, and the chorus under the direction of N. Coe Stewart. Augusta Osborne and Carolyn Taylor were the piano accompanists. After act first, Senor Guctary, tenor, now a teacher at the Master School of Music in Brooklyn, sang an aria from "La Boheme" and in response to the recalls, added a song.

The cast follows:

Rembrandt Jones, an artist	E. Orlando Swain
The Mad Hatter	Henry Allan Price
The March Hare	Henry Gaines Hawn
Tweedledee	Edwin H. Bigelow
Tweedledum	Lowell Lawrence Decker
The White Rabbit	Allen T. Hopping
Frog Footman	Daniel Heyward Hancel
Fish Footman	J. Winchell Whitney Capen
Jack of Hearts	B. Meredith Langstaff
Penguin	Randolph Bedlestone
Bear	Woodward Ziegler
Alice	Grace Hornby
The Duchess	Rebecca Lane Hooper
The Hon. Frederika Perkins (known as Peddie)	Carrie Martin Cowtan

Minor parts were enacted by Thomas McIlvaine, Everett Copley, Marquis Viti Mariani, Eleanor Dubois, Miss Brainerd, Maude Aldrich, Elizabeth Wilson, Janet McKay, Dolly Lynch, Louise Phillips Freeman, Margery Shannon, and Ella Marion Lindley.

Act first, and also the first scene of the second act, take place on the grounds surrounding the Duchess's home, and the second scene of the second act is located at the North Pole. Exceptionally clever work was done

by Messrs. Bigelow and Decker as Tweedledee and Tweedledum, and Mr. Price as the "Mad Hatter." Miss Hooper was another who deserved a special word of mention. Miss Hornby, the Alice, sang well in a voice that was most agreeable. The musical numbers that delighted most included the duets in the first act, the song of the "Automobile" and the ensemble at the end. Margery Shannon's grace in the "Fairy Dance" and Louise Phillips Freeman in the "Rose" dance were also much applauded, as they deserved to be.

The whimsicality of the whole undertaking is best described by Miss Hooper's own explanation of the book, for "Alice in Wonderland, Continued." She writes:

**ALICE IN WONDERLAND, CONTINUED.**

This operetta is in no sense a dramatization of the well known classic. Many efforts have been made to adopt the Rev. Charles Lutwidge Dodgson's (Lewis Carroll's) book for stage purposes, but they have all had one result, to show that the book is psychological, not dramatic—that there is no story or plot on which to build a play. It is a succession of dream pictures by one who loved children.

The present performance includes a few of the old characters in the book and some new ones, and is, in a sense, a continuation of certain parts of the book.

Alice, proud of her early adventures in Wonderland, runs away from the Hatter's boarding school, where he educates the girls by means of phonographs, and comes back to Wonderland because she wants a career, and it is the purpose of the Hatter's ambition to crush all originality in women. In this he is aided by the March Hare, who dreads lest women will soon take away the few remaining privileges of men. Alice meets Rembrandt Jones, an artist, on her return to Wonderland, and falls in love with him, but does not consider matrimony enough of a career; and she says she will marry the Hatter, with whom she is certain to be unhappy, and she can therefore write a book of her experiences. The Hatter comes back to Wonderland in search of Alice, and says he will marry her in order to show that he has completely overcome ambition in the heroine of Alice in Wonderland. But, unfortunately, he falls in love with the Duchess's new cook, and feigning madness, tries to scare Alice out of marrying him. Alice, however, is much taken with the idea of an insane husband, who would make her book more interesting, but suddenly discovers that her love for Jones is greater than her desire for a career. Much disgusted, she marries Jones, and the Hatter is made happy by the Duchess's cook, who is really not a cook at all, but a London society girl studying the domestic problem. The Duchess marries her secretary, the White Rabbit, and the March Hare is converted to women. Alice and the "right" man go off on their honeymoon in an aeroplane to discover the discoverer of the North and South Poles, and find a group of ice maidens who express great curiosity at the sight of a man. When Alice asks for the "pole," the Penguin and the Bear announcing that its existence is a matter of opinion between them, Alice sends a wireless from the "pole" to all her friends to come and share in her discovery.

For young men and women in society to be engaged in an effort of this kind, is far more creditable to them than to waste their time on bridge whist. Children everywhere will be delighted in seeing this operetta and perhaps in future productions the entr'actes will be shorter. The performance last Thursday began about 2:45 and it was close to six o'clock when the final curtain was rung down.

**Dr. Wüllner's Captives.**

No artist has captured more hearts than Dr. Ludwig Wüllner, among them those of the critics. A few terse extracts are herewith given:

In every respect he remains a remarkable man. A magnetic personality which attracts and holds your attention.—Kansas City Post, April 20, 1910.

The spell that Wüllner weaves around his audiences appears to be of lasting potency. He met with a reception that can only be described as intensely enthusiastic, and he aroused his hearers to a pitch of emotional exaltation that no singer who has appeared in Montreal this season, or for many seasons past, has even approached.—Montreal Star.

He is a wonderful elocutionist with a splendid voice, and the expression put into his music stirs the deepest emotions of his hearers. To watch his face is a study—humor, pathos and tragedy all being visible in a few seconds.—Montreal Gazette, April 16, 1910.

The most remarkable thing about him is the exquisite manner in which he varies his tone coloring for the various moods, which is practically unrivaled in the field which he has selected.—Detroit Saturday Night, April 16, 1910.

Dr. Wüllner held the audience in an iron grip. All these songs were delightfully sung with a lightness and delicacy that showed that the singer could run the whole gamut of vocal composition.—Montreal Herald, April 16, 1910.

The applause which greeted his appearance was but a feeble expression of the deep and lasting impression which he left with those who heard him last fall in song recital.—Denver Republican, April 22, 1910.

No other entertainer now before the public has ever attempted to give in song such a demonstration of emotional abandon. Perhaps it would not be tolerated from any other than Wüllner.—Milwaukee Daily News, April 11, 1910.

His interpretations and his personality were startling even to the most seasoned concert goers. His interpretations, enforced by extraordinary powers of expression, are irresistible.—Kansas City Times, April 20, 1910.

**John C. Dempsey at Syracuse.**

At the fourth annual concert of the Irish Choral Society of Syracuse, N. Y., given on April 17, John C. Dempsey, of New York, was one of the principal soloists, contributing two groups of Irish songs. The local papers commented thus:

John C. Dempsey, the greatest favorite of the many fine singers who have appeared in Syracuse at different times, knew what the audience wanted and gave it full measure. His fine resonant bass voice thrilled out the wonderful old chanty, "Awake, Awake, Fianana," with a rollicking gayety.—Syracuse Herald, April 18, 1910.

Mr. Dempsey aroused the greatest of enthusiasm with his "Irish Names." For an encore he gave "Off to Philadelphia."—Syracuse Post-Standard, April 18, 1910.

Yvonne de Treville has been engaged again for the Vienna Opera House to do "guest" roles there next season.

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**Dunning System in Chautauqua.**

Carrie Louise Dunning will conduct a summer normal class for teachers at Chautauqua Assembly, N. Y., beginning July 5. Pianists and musicians in different parts of the world have become familiar with the Dunning System of Improved Music Study for Beginners, and many of the greatest virtuosi and pedagogues have heartily endorsed Mrs. Dunning's method. As many of the most learned in music stand ready to admit, the old methods of teaching music to children were not only slow, but so unproductive that many parents urged their children to give it up in sheer despair. Now there is a very different story to tell. All the drudgery of the old methods has been supplanted by principles that make the lessons a positive joy to the children and to their delighted teachers. Mrs. Dunning's work of preparing the teachers to carry on her system in all sections of the country has been remarkably successful.

Chautauqua, so beautifully situated on Lake Chautauqua, is one of the prides of the great Empire State. Here Nature in all of her glories is combined with health and culture in every conceivable form. There is nothing that cannot be studied during the summer at Chautauqua—all the sciences and arts have some of their most shining exponents at Chautauqua prepared to instruct all receptive minds.

The following are among those who have endorsed the Dunning system:

Carrie L. Dunning's method seems to me most practical, and I recommend it for the first musical instruction of children or beginners.

It ought to meet with favor and success whenever the beginning of a musical education is contemplated.

Vienna. (Signed) Prof. THEODORE LESCHITZKY

To Mrs. C. L. Dunning:

I am happy to commend the method of instructing children in piano playing devised by Mrs. Dunning as especially adapted to their peculiar needs and capacity, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.

KAVER SCHARWENKA,

Royal Professor, Senator of the Royal Academy of Art, Berlin.

Dear Mrs. Dunning:

I heartily congratulate you on your "System of Improved Music



CARRIE L. DUNNING.

Study for Beginners." It seems strange that, while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has to my knowledge been made with music. I really believe music is generally taught now much the same way it used to be taught a hundred years ago. Your system, based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners. The great and rapid success of your work shows that you have found the right way.

Sincerely yours,

OSSIP GABRILOWITSCH.

*Mrs. Carrie L. Dunning, Buffalo, N. Y.*

My Dear MADAM—I was greatly interested in your ingenious and original method of developing in children and beginners the higher ideals of musical conception and understanding, and I believe that you have devised a practical system that eliminates all that is dry and uninteresting for beginners and intended only to create a love for the art of music and the higher intelligence for its conception. I heartily endorse your method and wish you the success that you truly deserve.

Very truly yours,

VLADIMIR DE PACRMANN.

*Mrs. Carrie L. Dunning:*

DEAR MADAM—I find your method so well adapted to the purpose for which it is intended—to instruct and interest children or beginners in the rudiments of music. Moreover, the fervent and graphic manner in which you apply it impressed me very much.

Yours truly,

WILLIAM MASON,  
New York.

**Beethoven on Love and Deafness.**

[From the New York Evening Post.]

Beethoven's deafness, which is the tragic theme of the "dramatic biography" enacted at the New Theater, was already foreshadowed tragically in 1798, that is, twenty-nine years before his death. In 1800 he wrote: "The humming in my ears continues day and night without ceasing. I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people, 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this? To give you an idea of this extraordinary deafness, I will tell you that when at the theater I am obliged to lean forward close to the orchestra in order to understand what is being said on the stage. When somewhat at a distance I cannot hear the high tones of instruments or voices. In speaking it is not surprising that there are people who have never noticed it, for as a rule I am absent minded, and they account for it in that way. Often I can scarce-

ly hear any one speaking to me; the tones, yes, but not the actual words; but as soon as any one shouts, it is unbearable. . . . I beg you not to tell any one about this."

Two years later he wrote: "But how humiliating was it, when some one standing close to me heard a distant flute, and I heard nothing, or a shepherd singing, and again I heard nothing. Such incidents almost drove me to despair; at times I was on the point of putting an end to my life—art alone restrained my hand." This occurs in the document known as "Beethoven's Will," in which he bids his relatives farewell.

The audiences at the New Theater do not take Beethoven's love affairs very seriously—nor did he himself. On this point his friend, Ferdinand Ries, wrote: "Beethoven liked to see women, particularly young, pretty faces, and usually when we passed a charming girl he turned round, stared at her with his strong glasses, and laughed or grinned if he saw that I had observed him. He was very often in love, but mostly for a short time only. One day when I teased him about having made a conquest of a beautiful woman he confessed that she chained him longer and more completely than any other—namely, for seven whole months!"

**Musical Bombs.**

DES MOINES CONSERVATORY OF MUSIC,  
DES MOINES, Ia., April 26, 1910.

To The Musical Courier:

In looking through some numbers of THE MUSICAL COURIER of last month I find the enclosed paragraph:

At last warfare will be made musical. A patent has been asked at Washington for a new style of battleship which is to shoot tonal vibrations at the enemy's vessels until the destroying note is found which will shatter the craft into a thousand pieces. If the walls of Jericho were blown down by a trumpet blast why should not ships be blown up by air shells in B flat major and their crews annihilated by atmospheric staccato grapeshot in C sharp minor?

It is my opinion that the air shells in B flat major would have no effect at all on the ships. It ought to be D moll (minor). Were not the walls of Jericho demolished?

Yours very truly,

HENRY W. J. RUIFROH,  
Director.

Georgette Leblanc, wife of Maurice Maeterlinck, who recently retired from the operatic stage, has been singing in Rouen in Georges' music drama, "Charlotte Corday." She created the title role when the work was sung first in Paris in 1901.

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THE census enumerators are abroad in the land. If you are an American composer, do not be ashamed to tell the official questioners the amount of your income. They never laugh.

FREQUENT air trips are to be made between Munich and Oberammergau during the coming "Passion Play," to be held at the latter place. Why not have music aboard the Zeppelin craft? A band of wind instruments would be just the thing.

AN UNKNOWN symphony by Mozart has been found in the archives of the Berlin Royal Library. It is a youthful work of the master, bearing the date 1770-71, and was written in Italy. The originality of thematic invention and the independence of workmanship of Mozart's later compositions are lacking here. This symphony shows the unmistakable influence of the boy's father and teacher, Leopold Mozart. The symphony, however, is soon to be published by Breitkopf & Haertel, and it will, of course, be enthusiastically greeted by the entire musical world. How many more works of the immortal masters lie hidden away in old archives? Last year two unknown violin concertos by Haydn were found, and the year before one by Mozart. This year, also, a symphony has been found which is ascribed to the early Beethoven.

THE Society of German Composers has just published statistics of its earnings for the year 1909. The gross receipts amount to 268,800 marks (\$67,200), which is a gain of more than 60,000 marks over 1908. Of this amount 249,700 marks were paid for the rights of performances, and of this 201,100 marks, or more than eighty per cent., went to the composers, the publishers and the librettists. This society was founded in 1904 for the purpose of protecting composers' rights, and its earnings during the five years of its existence have amounted to 874,500 marks (\$218,625). This is relatively a much better showing than the Parisian Société des Auteurs made during the first years of its existence. Its earnings for the first six years amounted only to \$45,000, but that was more than half a century ago; today this society, which is fifty-eight years old, earns fully \$750,000 a year. The German society represents 373 composers and seventy-six publishers; also a number of conductors, including Richard Strauss, Friedrich Rösche, Engelbert Humperdinck, Philipp Rüfer, and Georg Schumann.

CITY CONTROLLER WILLIAM A. PRENDERGAST has asked the Board of Aldermen for authority to issue \$2,000 special revenue bonds for the entertainment of the National Association of Controllers and Accounting Officers, which is to hold its annual convention in New York, beginning June 9. The detailed list of expenditures which the Controller submits to our City Fathers, contains two items that strike us especially. They are these: "For wine and cigars, \$50; for music, \$30." While there is no desire on our part to enter into any heated argument over the relative and comparative merits of wine, cigars, and music, we feel it our duty to report that the Chaperone Editor of THE MUSICAL COURIER is greatly disturbed over the \$20 distinction made "between Bacchus and Bach," as she puts it. The temperance societies should look into this damp matter at once.

THE poet who wrote his way to freedom from prison, as told about last week in THE MUSICAL COURIER, now has a musical rival in Ethel Boyakin, sixteen years old, until recently detained in the Fresno, Cal., county jail for alleged incorrigibility. A despatch to the New York Evening Telegram says: "Her voice so appealed to Assistant District Attorney McCormick that he obtained her release. He told Judge Austin he believed the girl would

win fame as a prima donna if her voice were trained." The Evening Telegram does not remain true to the daily newspaper traditions of this city, which really require that the account add: "The sheriff gives it as his opinion that Miss Boyakin's voice possesses the sweetness of Melba's combined with the fluency of Tetrazzini's. At any rate, the sheriff insists that he would rather hear Miss Boyakin sing than either one of the great artists, or even both together." Those of our readers who imagined that this paragraph would lead us into a pun about "the bars in music" now will have to admit their error.

IN the circular of the Metropolitan Opera Company's spring tour it is stated that "Mr. Andreas Dippel will act as sole representative of the company while on tour with full power and authority to dispose of all matters to the best of his knowledge, and requests the assistance of all members of the company to carry out the tour successfully." Here, then, we find the anomaly of an assistant manager who has in the meanwhile resigned, acting, with plenary power, over an institution having a manager in full control. Mr. Dippel's future in Chicago would have been built on a firmer foundation had he refused to accept any responsibility; he simply went ahead on the same old plan of pushing aside, at every conceivable opportunity, the head of the company, Signor Gatti-Casaza, and that spirit was sufficient to bring the results now faced. Any similar course must be productive of similar ends, and meanwhile Gatti, as usual, remains silent and does his duty.

THE musical bureau of the Munich Exposition of 1910 sends to this paper a typewritten synopsis of the "program" of Mahler's eighth symphony, to be heard in the Bavarian capital next fall for the first time anywhere. The document reads: "Gustav Mahler's latest creation represents the new type of a symphony requiring a whole evening for its performance. One might dispute the term of symphony, for this opus, since the outward form of the almost continuous employment of chorus and vocal soloists contradicts the term. The first part ('Veni creator spiritus' and 'Gloria patri') presents itself as a gigantic choral in the conventional oratorio form. The second part, based on the last scene in the second part of Goethe's 'Faust'—with but little curtailment—oversteps all traditional concert forms, and may be compared to a dramatic work without stage apparatus. The scenery is completely replaced, however, by the highly impressionistic, illustrative orchestra, and on this background (highly colored as the most modern brush could sketch), sing the 'heavenly' figures from 'Faust'—as Doctor Marianus, Pater Profundus, penitent Gretchen, Mater Gloriosa, etc.—ecstatic and grief-torn arias, accompanied by the ensembles of younger angels, the mystic chorus, etc., until the whole drama, just before its close, is gathered together for a redeeming choral, which in illuminating chords ('All that is perishable is but a parable') soars to glorified heights. It would not be difficult to bring about a certain relation between these two apparently diverging parts from a philosophical point of view, considering the orthodox impressions of the first part, and the—let us say—pantheistic mysticism of the second part. But this would not be the conception of the composer, whose worldly philosophy, which certainly influences his musical expression, is not identical with his music. This gigantic work owes its unheard of dimensions, above all, to the inexhaustible joy of music making; therefore a musical investigation is justified, but not from a piano score, but only after the living and all-revealing performance has been heard." Without wishing to say too much, we must admit that the work is bound to be a remarkable one if it adheres closely to the program outlined in the foregoing analysis.

# The Opera Merger

The daily press and the cable news bureaus of the entire civilized world have told the story of the recent Metropolitan and Manhattan merger so completely that little remains to be said regarding the achievement as a whole. In its details, the transaction is honeycombed with interesting phases, but of course the men of business who consummated the deal so secretly and so successfully cannot be expected to divulge the intimate history of the negotiations which led to Oscar Hammerstein's sale of the Manhattan Opera Company's interests to the Metropolitan corporation.

The sponsors of the merger are men of large affairs, and in their commercial activities they like to let results speak for themselves. The operatic merger was accomplished in the same manner that the millionaires who undertook it put through their amalgamations in the world of finance and giant industry. The acquisition of the Manhattan by the Metropolitan was a question purely of dollars and cents, and sentiment did not enter into the scheme at any stage of the proceedings. The merest tyro at the pastime of political economy—musical or otherwise—knows that if the demand for a certain article be limited, it is foolish and even suicidal to furnish a supply greater than is called for. It stands to reason, therefore, that the Metropolitan is better off by buying the Manhattan and limiting the operatic supply, just as it would have been better for the Manhattan if it had been able to buy the Metropolitan, which, of course, it was not. The precise relation between operatic supply and demand—in other words, the exact amount of grand opera desired by New York and other large cities—was established last winter to the entire satisfaction of the men who controlled the output, both Oscar Hammerstein and the Metropolitan directors. They gauged the situation and then they acted in the only sensible way it was possible for them to act, and ended a competition for something which was not obtainable. The chance to do what has been done was afforded by the so called "expansion policy," although the recent Napoleonic purchasing stroke never entered into the calculations of the man or men who have commonly been held responsible for the policy aforementioned.

Naturally enough, the new York morning dailies, following their usual custom, have grasped eagerly at the few facts they built out of the silence rather than out of the speech of the principals in the picturesque transaction, and they have "played up" the event in lurid fashion. Several newspapers stated that the sum paid to Mr. Hammerstein was \$2,000,000. Others said that it was \$500,000, and one or two dropped as low in their estimate as \$200,000. The wild eyed reporters between them divided the Manhattan impresario into little pieces, some of which were sent to Berlin to head the projected Grosse Oper there, others traveled to Vienna and succeeded Felix Weingartner as chief of the Royal Opera, and scattered remnants built opera houses in Monte Carlo and Cairo, signed a contract to manage the Paris Opera Comique next year, and took a Wagner singing troupe through the Orient. We do not intend to devote space to pointing out all the other absurd contradictions, discrepancies and monstrous fictions. Suffice it to say that, as usual, the Metropolitan Opera directors acted without consulting any of the daily newspapers or their critics, and perpetrated a splendid "scoop" on the whole metropolitan press and all the army of operatic spies, guerrillas, henchmen and vivandieres who are supposed to line the passages that lead into the sanctum sanctorum of the board of directors.

THE MUSICAL COURIER need not recapitulate to

its readers what Oscar Hammerstein has done at the Manhattan and what his entrance into the local operatic field meant for every one concerned. All this has appeared in our news columns from week to week, and been commented upon editorially in ample fashion. Our readers always have had side lights and unbiased opinions on the operatic questions, which no other paper, for obvious reasons, was able to give. Neither shall we make any guess as to what the Metropolitan will gain by its progressive move. Predictions in operatic matters are like writing one's views in water. Suffice it to say that an important business transformation has taken place in New York's grand opera affairs, and doubtless its many ramifications will be joined into securing the best possible advantages for the Metropolitan by the energetic men who have so far managed to keep up the cherished traditions of the house to a brilliant level and one of world wide importance. Let the new season bring forth its own product, without let or hindrance in the way of prophecy or suggestion.

#### LONG PROGRAMS KILLING LOVE FOR MUSIC?

"Enough is as good as a feast," and more than that is sure death to any art or enterprise that indulges in a surplus. THE MUSICAL COURIER hears no end of complaints about long programs, and again and again we are asked to arouse concert givers to see the folly of stretching out their evenings beyond the reasonable limits. A concert was given in a New York church last week which began nearly thirty minutes after the advertised hour. Then the encores dragged the concert on until fully an hour and a half after the time when concerts should be over. This sort of thing cannot go on—that is, if those giving the concerts wish to have their affairs ranked with artistic evenings. In the first place, all concerts should begin at the hour advertised. Not to do so is an insult to those who arrive at the hall in time. Later comers merit no consideration whatever. Second, encores should be cut out, save in the case of exceptional artists, and even in such cases applause does not always mean that the public wants to hear "more." Is it not strange that those lacking in the wisdom of arranging short programs cannot see the restlessness of the majority in the audience when once the city clock has struck ten, and no concert, not even a New York Philharmonic, should last longer? Orchestral concerts should never be longer than one hour and three-quarters. Song and piano recitals should not endure beyond an hour and a half, counting intermissions. Organ recitals should last about one hour—never longer. Oratorio concerts are too long. Teachers who give pupils' concerts should invite no one but relatives of the performers unless their invitations or tickets are accompanied with promises that the program is short and that encores are tabooed. Long programs are death to music, for at every such concert there will be some not in the habit of attending musical events, and by long and tiresome programs, with everybody good, bad and indifferent, encored, those who might with proper treatment be trained to love music will be inclined in the future to shun anything described as a concert, no matter how meritorious the artists and programs may be. Lights at all concert halls should be out at ten o'clock at night, and four o'clock if the event takes place in the afternoon.

THE new London address of THE MUSICAL COURIER is No. 11 Ridgmount Gardens, Gower street, W. C., where Evelyn Kaesmann, our representative in England, will be glad to extend to all

musical visitors the full resources and courtesies at her command.

THE press representative of the Metropolitan Opera House next season will be William G. Guard, who filled the same position at the Manhattan Opera House so satisfactorily during its period of successful existence.

THE MUSICAL COURIER, two winters ago, spoke of it prophetically as the Metrohannan Opera House.

#### MUSIC IN BALTIMORE.

BALTIMORE, Md., April 30, 1910.

The third concert, for this season, was given by the Germania Männerchor in the hall of the association, on April 25. The program, under the direction of Theodore Heinberger, was partly devoted to the works of Haydn, to commemorate the hundredth year of the great composer's death. The soloists were Hannah Greenwood, soprano; Gertrude Krauss, soprano; A. H. Bailey, baritone; W. H. Taubert, tenor. Among the other composers on the program were, Dix, Kaun, German, Hummel, Debussy, Owst, Elgar, Somervell, Bemberg and Bornschein.

The spring concert of the Woman's Philharmonic Chorus was given in Lehmann's Hall on the night of April 26. Works of Schubert, Handel, Brahms, Mondonville, Nevin and Fontainelles were sung by the chorus and Margaret Dulaney, soprano, and Lillie Burkart, contralto. Tina Lerner, the marvelously gifted pianist, was the principal soloist. Her program numbers were, caprices on arias from "Alcesteis," Gluck; Saint-Saëns, nocturne, "Metze"; valse caprice on Strauss' "Nachfalter," Tausig; "Sonette del Petrarcha," and two etudes, Liszt. The musical atmosphere of Baltimore will be greatly impoverished in the near future by the departure of this distinguished artist, who will establish a permanent residence abroad.

The Glee Club of the State Normal School, directed by Robert Le Roy Hasleep, gave a concert in the Assembly Hall of the school building on April 29. An excellent program, embracing works by Borch, Chadwick, Malard, Heger, De Koven, Nevin, Lohr and others, was well sung. The soloists were Mildred Billingsley, Lillian Morgan, sopranos; piano trio, Misses Sheppard, Hersher and Ebaugh, and readings by Mildred Harrison and Laura Sansberg.

The attractive club house at Sparrow's Point, that fascinating hive of ceaseless industry, contained an enthusiastic audience, composed of members and their guests, on the night of April 27, to hear a recital by Mr. and Mrs. Alfred Fürthmaier, pianist and cellist; Mrs. A. W. Woolford, soprano, and Merrill Hopkinson, baritone. An interesting program was received with every manifestation of pleasure, and a number of encores were demanded. Mrs. Fürthmaier and Helen Blake played excellent accompaniments.

A complimentary musicale was given the Roland Park Woman's Club by the Mt. Washington Glee Club on the afternoon of the 27th, under the direction of Mrs. J. W. Mealy. The soloists were Mrs. J. C. Martien and Ida Mealy, pianists; Ida Exall, violinist, and Lydia Post, soprano.

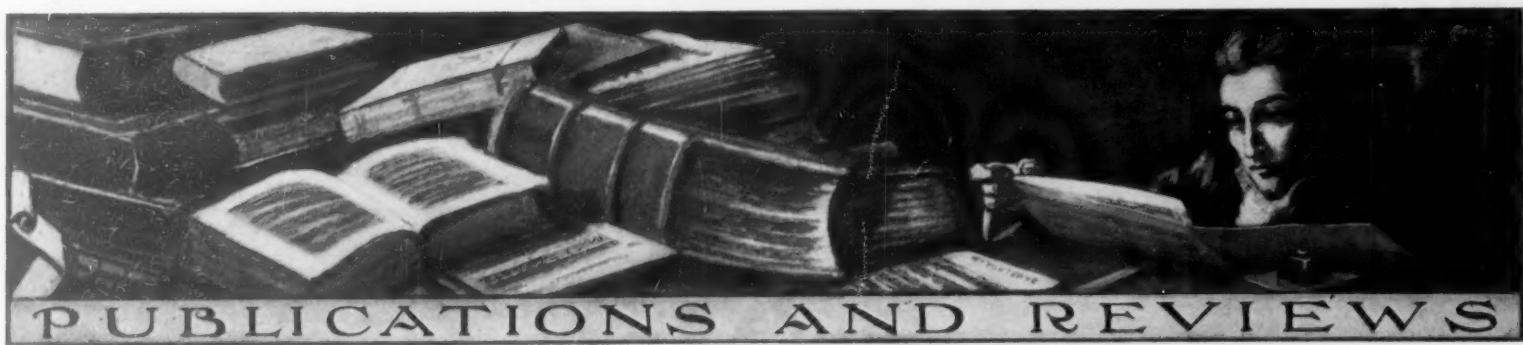
The G Clef Choral Class, Mrs. Ambrose H. Bailey director, and the Mozart Glee Club, A. Lee Jones director, gave a combined concert at Lehmann's Hall on April 28. Blanche C. Jacobs was at the piano, and the clubs had the assistance of Harry Sokolove, violinist.

The absorption of the Manhattan Opera interests by the Metropolitan Company is, very naturally, noted here with intense concern, when contemplating the splendid season of twenty operas recently concluded and the statement that this city is to be excluded from the future itinerary of the Metropolitan. It is earnestly hoped that by combining the vast New York opera scheme under one head the possibilities of a Baltimore season may brighten ere another year comes and goes.

Bernhard Ulrich, manager of the Chicago Opera House and the Lyric of this city, has telegraphed the pleasing intelligence that there will be a season of opera here next year, and, as he is in a position to know something of a definite character, music lovers will be able to enjoy their vacation seasons, with this hope ringing in their minds.

The Myerbeer Singing Society of the Jewish Alliances, under the direction of Abram Moses, will give a sacred concert tomorrow night, May 1, at the Victoria Theater. The soloists will be Harry Sokolove, violinist; Martha Nathanson, pianist, and Rose Gorfine at the piano.

M. H.



## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

*This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.*

*Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

*Particular attention given to works of American composers and their products.*

### EVERY DOG HAS ITS DAY.

Wagner's "Judaism in Music," a work which made more enemies for the composer than all his musical reforms and experiments ever did, has a serious defect. It does not go back into the past. It lives only in the age of Meyerbeer, Mendelssohn, Heine, and a few others of that day.

In this work Wagner appears to us exactly like a man spending a week in a garden during the month of August. He sees fruits and flowers in profusion all around him, and then protests against the bare stalks of the June plants and the withered stems of the spring flowers. Had he visited the garden in June, when the roses blushed in the morning sunlight, he would have found the unformed August fruit unpalatable. Had he come in April with the primrose and the lilac, what could he know of the glories of June and the opulence of autumn? And what estimate can a man make of the ancient song romances of Israel, the architecture and sculpture of Greece, the poetry of old Rome, if his view extends only from Bach to Beethoven? Imagine ourselves in Rome with Catullus two thousand years ago. Does it not then seem perfectly justifiable for the Latin poet to refer to Britain as the "horribiles ultimosque Britannos"? In those days Britain was horrible and remote. Who could decipher the names of Shakespeare, Milton, Keats and Swinburne on the dark, inscrutable tablets of the future? To the Greeks, however, the Roman poets and authors paid the profoundest homage. The Greeks, who considered the Romans as little better than barbarians, are generally supposed to have learned the rudiments of their arts from the Egyptians. But an Egyptian priest said with regard to the Greeks, "that they would forever remain children, without any antiquity of knowledge or knowledge of antiquity," as Bacon puts it. If, on the other hand, the Roman poets had ignored the Greeks, and the Greeks had been uninfluenced by the Egyptians, we might have made some excuse for Wagner shutting his eyes to the ancient achievements of the children of Israel. If he had contented himself with the assertion that the Jews will accomplish nothing in the future we could point out the futility of prophecy. And this brings us to the gravamen of our argument, namely, that every nation, like every dog, has its day.

If we have read our histories correctly we learn that nations are born, grow to maturity, become aged, and finally pass away. Draper's "Intellectual

Development of Europe" is constructed entirely on this plan. But whether Draper is right or not is not so important in this case as is the fact that a race must be welded into a nation before it can produce a national literature and art. Nor is that in itself sufficient. A nation, like a man, must have struggles, anxieties and dangers before the heart is attuned to the higher utterances of poetry and song. When the Israelites were a nation, when they were writing the psalms of David, the song of Solomon, the poetry of Isaiah, the romance of Boaz and Ruth, the lamentations of Jeremiah, and doubtless many another work that has perished in these four thousand years, they were surrounded with Philistines, harassed by the Babylonians, at war with the Amalekites, attacked by the Assyrians. The little nation on the eastern shore of the Mediterranean had many a long and bloody struggle for bare existence. Turn to the history of that wonder of the world, ancient Greece, a country barely as big as our State of Delaware, whose intellectual light in an ever widening beam flashes through the ages to our mental eye today. From the half mythological wars of Homer to the desperate encounters with the Persians we read of nothing but broils and battles and internecine strife. It was only after its destruction by the invader that Athens was rebuilt "and adorned with the most splendid buildings the world has ever seen." The poets, philosophers and the artists of the golden age of Pericles were not the effeminate sons of ease. They came of hardy stock. They were the victors of Thermopylae and Salamis, and had fought for life on the plain of Marathon. And what is the history of Rome but that of wars, Punic, Sabine and Gallic? The name of Hannibal was almost a terror to the mothers of Virgil, Ovid, Horace and Catullus. The Roman Empire was not bought with money, but with blood. And that island in the North Atlantic, buffeted by the winds and waves, which Caesar first subdued, and which became in turn the prey of Dane, Saxon and Norman, grew to be the little kingdom of England, waging incessant war with France and defying the might of Spain. Shakespeare was but a young man of twenty-four when the all dreaded and invincible Armada was wrecked by the tempests off the coasts of that wind swept isle, and when Drake destroyed what the more merciful elements had spared. And Germany, silent for a thousand years, has at last found a voice, has at last become articulate by reason of the trials of battle and the uses of adversity. The French were masters of Germany and Austria in the days of Goethe, Schiller and Beethoven. All that was great in the German nature was roused by the humiliation of Napoleon's victories, as well as by the struggle of many lesser wars. The impetus of that emotional upheaval in Germany is not yet spent, though history teaches us that it will one day subside. After Beethoven came Wagner, Brahms and Strauss. Nor was the Elizabethan age productive of Shakespeare alone. But with the growth of England's power has come the sense of security and love of ease and luxury which do not breed poets and artists. The English do not lie awake o' nights now for fear of France and Spain. Their own ten thousand times more invincible armada of Dreadnoughts which the At-

lantic waves can hardly set a-rolling has both lulled the fear of invasion and damped the fire of inspiration. Could Shakespeare grow rich on Hamlets, Lear and Macbeths in London today, where the limp and flabby sentimentality of a Marie Corelli makes a fortune for the author? And Milton, poor, despised, neglected, requested by his brother to change his name lest he disgrace the family, doing secretary work for that brutal genius and inspired bull, Oliver Cromwell, receiving when old and blind the infamous sum of twenty-five dollars for "Paradise Lost"—Milton! where are his majestic organ tones today? The affable and comfortably salaried Alfred Austin is the "mildest mannered man" that ever was poet laureate of England. What has become of those germs of musical genius that Purcell manifested in his short life? Nothing. Handel throttled native musical talent. The native music makers which those rulers of one-fifth of the world's dry land enrich produce "The Mikado" and "The Yeomen of the Guard," to mention the highest possible examples. But even of Arthur Sullivans there is but one. The ordinary music maker to the British public is as far below Sullivan as Austin is below Shelley. That colossal navy which furrows every sea protects the mincing balladists whose pretty-pretties are so charmingly sung at five o'clock teas.

And now, instead of mounting barbed steeds,  
To fight the souls of fearful adversaries,  
He capers nimbly in a lady's chamber  
To the lascivious pleasing of a lute.

It is to the great honor of Rome that she treated the defeated Greeks with the greatest respect, even affection. Though essentially a military and practical nation themselves, the Romans had enough art instinct and general intelligence to perceive and acknowledge the immeasurable superiority of the Greeks in art, philosophy, and literature. The Romans sent their sons to Athens to be educated. The Athenians were granted every freedom. Their religion was respected and their arts were encouraged. And what came of this little nation when it had the great Roman Empire as a market for its products and the scholars of imperial Rome as admirers and applauders of its art? Alas! No Phidias appeared. Without patriotism there was no Aeschylus possible, and no Euripides. When the Greeks were free in the safety of Rome's military might no Sophocles or Aristophenes added a luster to the renown of the Athenian theater. No Sappho sang, and the odes of a new Anacreon were never heard. The most beautiful and perfect of all languages became a scholar's hobby, and the vehicle of monkish theology. The everlasting glories of Grecian art were created for the little towns and islands of Greece. Rome opened the door of the antique world to those divine sculptors, potters, and architects. Then nationalism and inspiration went out together by the same portal through which the Romans entered. The lamp was left, but the light was forever extinguished. We have Greeks with us in America today. The best of them sell cigarettes and manage restaurants. The more lowly are shoemakers, vendors of peanuts, and pushers of orange carts.

Rome, having conquered all Italy and most of the known world, including the islands of the Mediterranean, France, Spain, Britain, Germany, Judea,

Egypt, Arabia, came at last, by reason of her luxuries and vices, to her decline. With cosmopolitanism and security, patriotism dwindled. The Romans hired barbarians to do their fighting and wasted their strength in sports and their manhood in dissipations. Then the Latin poets became dumb. The stiff language, which had nevertheless done duty for the epic of Virgil and the lyric of Catullus, degenerated into the formal liturgy, and the turgid dialectics of the pontiffs. The Midas who can turn to poetic gold the stony Latin of the Middle Ages is worthy of the metamorphoses of Ovidius Naso himself.

And now let us turn again to the book "Judaism in Music." The world has accepted Wagner's judgment on Meyerbeer, or rather, has formed the same opinion of him that Wagner expressed sixty years ago. And as to Mendelssohn, while that meteor-brilliance of his which once dazzled the world has paled before the great sun, Wagner, yet in our opinion it is not so remarkable that his work is so bad, as it is wonderful that it is so good. For if, according to Wagner's inference, Mendelssohn was not a German, is it not extraordinary that a man without the spur of patriotism, and a man, moreover, born with all the luxuries of riches, a man who had none of the poverty of the Austrian Schubert, the misery of the German Beethoven, the disasters of the English Milton, should nevertheless be able to write his name so high on the list of great German composers? We know no parallel to this. Has any modern Greek thus broken the age-long silence of his race and waked to living fire the lyre of Hellas?

The reader will notice that we speak of music, poetry, architecture as but different manifestations of the same art impulse.

We find it more difficult to form an opinion of our own nation than to look abroad at the strength and weakness of other lands. When we remember that from the death of Homer to the Roman subjugation of Greece about 800 years elapsed, and that from the founding of Rome to the birth of Catullus was about 700 years, and that from the first invasion of Britain by the Romans to the time when England produced a Shakespeare was over 1,500 years, we may well ask what can be said about our 134 years of existence as a nation. We have had no struggles. That half-hearted war which the imbecile, King George, contrary to the wishes of his nation, waged against our Declaration of Independence had no dismay in it. There was no little band of Greeks against the host of Darius at Marathon in all our revolution. It was at best a family quarrel, and had England been victorious we should not have been boiled in oil, or quartered, or sent to the galleys, or loaded with chains in subterranean dungeons. Our Civil War tended to divide us in sentiment rather than to consolidate our patriotism. And does any sane man believe that there was the least possible danger to the United States in our Mexican War? Our recent conflict with Spain was nothing but comic opera. Now we are not so foolish as to say that it would be worth while bartering our commercial prosperity and our security (which is due more to the civilization of the world than to our readiness for war) for the sake of those terrible times which have thrilled the old nations into poetry, art, and song. All we affirm is that we have not yet had the fiery furnace of affliction.

A city full of millionaires cannot write a poem. A nation of railway magnates cannot produce a sonata. All the trusts and corporations of the United States cannot create a Parthenon. When that little fringe of population along our coasts, lakes, and rivers has multiplied into the density of the population of Japan, so that we hardly know where to find food for our children, when our comedy of self-satisfaction becomes a tragedy of responsibility, when we have a language of our own and an art of our own, then, and only then, are we

likely to produce a Phidias, a Raphael, and a Shakespeare. Till then we can but imitate as children do the manners and the methods of our elders. Our country heaped honors on Decatur for his naval services. He is generally considered one of our heroes. The English poet, Coleridge, met him in Malta and gave this report of the interview. In the poet's words Decatur said: "In an evil hour for my country did the French and Spaniards abandon Louisiana to the United States. We were not sufficiently a country before. And should we ever be mad enough to drive the English from Canada and her other North American provinces, we shall soon cease to be a country at all. Without local attachment, without national honor, we shall resemble a swarm of insects that settle on the fruits of the earth to corrupt and consume them, rather than men who love and cleave to the land of their forefathers. After a shapeless anarchy and a series of civil wars, we shall at last be formed into many countries." When we consider that the ancient literature of Judea, the art of Greece, the poetry of Rome, and the Shakespearean drama of England were produced in countries by no means as widely separated as Maine and California we must acknowledge that Decatur was not talking at random. Let us say less about the size of our country and have more concern about the magnitude of our thoughts. We have land enough to supply every country in the world with Greeks. Russia has still more, and the British Empire still more yet. But when we had our two thousand Greeks made could our republic and the empires of Russia and Britain stock one of them with the men who made glorious the human intellect during the golden age of Athens when Pericles was at the helm of state?

Occasionally we read a gentle essay by some well-meaning woman, suggesting that our composers find inspiration in our grand lakes and our broad rivers. We have stood beside the Chicago Art Gallery and gazed across the intervening freight cars to the flat monotony of Lake Michigan without a symphonic thrill. In fact, we remember calling to mind the loveliness of little Lake Como on that occasion, which made the Chicago vista still more barren. We have stood on the Eads Bridge at St. Louis and peered into the muddy expanse of the Mississippi without the least appreciation of the poetry of the situation. If others can find a poem there we shall be glad to record the fact. But when we floated down the haunted Rhine, with its castles and vineyards on either hand, we could understand how the genius of a Wagner found his "Rheingold" there. Wagner's genius, however, was not the result of the scenery. Nor do we believe that Tschaikowsky's passionate utterances had anything to do with the magnitude of the Russian Lake Baikal, which is some seven miles longer than our Lake Superior.

Arbitration will not make a nation of artists, such as the arbitrament of war has made. The Hague Congress will not give the world a "Childe Harold's Pilgrimage" such as the stormy times of Napoleon wrought in the brain of Byron. Disarmament may suit an Andrew Carnegie and a Rockefeller. But a Beethoven's art is the idealization of the turmoil and emotional stress of a French Revolution. With politics, morality, commercial prosperity, we are not for the moment concerned. We simply state the fact that the production of art works must have sufficient emotional cause, as well as a perfected means of expression. And the productions of the ancient Jews, the Greeks, Romans, Italians, English, French, and Germans are not only the result of temperamental differences. The discoveries of science and the perfection of the technic of the various arts have caused sculpture and architecture to flourish in Greece, literature in England, music in Germany. Without marble in his native mountains Phidias would have been impotent. Without the tempered scale Beethoven would have been a Tuval

Cain or an Orlando di Lassus. We in America today have at our disposal the perfected technic of all the arts. We are heirs of everything. Is our art to be greater than that of others, or is it to languish in that asphyxiating atmosphere of cosmopolitanism which killed the vigorous but intensely local art of ancient Greece?

**WILLIAM REEVES, LONDON (CHARLES SCRIBNER'S SONS, IMPORTERS).**

**"Judaism in Music," by Richard Wagner, being the original essay, together with the later supplement, translated from the German and furnished with explanatory notes and introduction by Edwin Evans, Sr., F. R. C. O.**

The least important part of this book is its subject matter. And it is because of that curious fact that the work has been considered worthy of a re-issue, and that we give it space in our review column. If the Jew cannot become a great musician it does no good to tell him so. If he is as likely to accomplish as much as any other man in the ordinary course of history, then the book is wrong. Now a book that is useless in one way, and wrong in the other, has seemingly little excuse for existing. But the odd part of the whole matter is that the remarks and side issues are of far greater value than the conclusions. It reminds us of a guide who undertook to find our hotel for us when lost in Florence, and who incidentally showed us the Loggia and the Ponte Vecchio on the way. What better description can we find of the work of uninspired composers than this, referring to styles? "Cheek by jowl we meet them in the most lovely chaos, formal peculiarities of the various schools all huddled together." The work of the real poet is described thus: "Heartfelt excitement and true passion find their own appropriate tongue when, striving to make themselves intelligible, they formulate an utterance." And both of these sentences occur on the same page. In fact, there is hardly a page in the whole work that does not furnish at least one dictum worthy of notice. We get some interesting criticism, or rather appreciation, of Bach. "The language of Bach stands to the language of Mozart, and finally to that of Beethoven, in the same relation as did the Egyptian Sphinx to Grecian sculpture." With reference to the progress of art, Wagner says: "The individual and purely musical capacity which we possess, as compared with that of past art-epochs, must be pronounced to represent an increase of power rather than its diminution." The sentence we quote herewith might belong to any book on music and art, as it has no reference whatever to Judaism. "Music had become, under the influence of the Italian vocal style, an art of mere agreeableness. Its capacity to bear a signification equal to the art of Dante, or of Michael Angelo was denied by that very fact; and it was accordingly relegated in a general sense to a lower rank among the arts." When as great an intellect as that of Wagner's was in activity it was sure to vent criticisms, reflections, knowledge, ideas, as a volcano vomits through its crater the rocks, ashes, and lava from the hidden bowels of the earth. Wagner might just as well have written on "Should pianists have long hair?" or, "Violinists and big neckties." We should have had the same kernel when once we had cracked the nut. Goldsmith said of Johnson that if he made little fish speak they would talk like whales. And Johnson said of Goldsmith that whatever subject he touched he ornamented. Now between these two estimates we must place the utterances of Wagner. We once heard an Englishman say that he had never got a true idea of St. Paul's Cathedral till he read of Wagner's impression on entering it. And many of Wagner's remarks on French, German, and Italian subjects throw new light on them, or at least the high lights and the shadows appear altered because the light is thrown on them from another angle. Wagner's estimate of the Jew in music and Schopenhauer's essay on woman are akin. They are both full of valuable suggestions, and replete with interest. But they both err in magnifying the weaknesses and minimizing, or ignoring, the virtues of their heroes and heroines. No man after reading Schopenhauer's "On Women" will kick his wife and daughter out of the house. Neither will any one after a perusal of "Judaism in Music" tear up his "Elijah," "Midsummer Night's Dream" music, "Fingal's Cave" overture, nor his Spinoza, nor his Heine, nor even his Meyerbeer, after the manner of Moses destroying the false gods of Israel.

If Wagner's emotional Niagara had been stilled into the judicial calm of a Croton reservoir he might have been a review editor. Then we should have had saner essays, perhaps, but certainly no "Tristan" and no "Die Meistersinger." Perish the thought!

**A. Z. MATHOT, PARIS; J. H. SCHROEDER, NEW YORK.**  
**"Recueil de Melodies" ("Collection of Melodies") for voice and piano, by Sebastian B. Schlesinger.**

Never was title more appropriate than it is for this collection of melodies. They are not "studies in soul moods," experiments in "atmosphere," psychical "prob-

lems," emotional "phases," or just chords, as much of the later day French music is. These are straightforward, direct, and wholesome melodies. Many of them are as simple and as artless as folksongs. Others of them might have been written by the same pen that wrote "When the Swallows Homeward Fly." In fact, one might, without forcing the analogy, call Sebastian B. Schlesinger a French Abt, at least as far as this collection of melodies is concerned. We recognized at once that the composer was an accomplished musician, to whom the secrets of the latest musical development were known, and who was content, nevertheless, to write in the naive manner of the folksong, and within the limitations of the ballad. There is hardly one in the two volumes of sixty songs which the ordinary pianist could not read at sight, and which will give the singer any trouble, as far as the notes are concerned. Of course, the musical contents of any good song require study. But the time given to the study of these songs will amply repay any singer. The simple manner of the composer, which is not the simplicity of the trifler, but of the deliberate artist, has for its reward that the songs will be understood at their first hearing. And at the same time the songs, on account of the absence of all artificiality and studied effects, will not pall on repetition. The fact that these songs will give pleasure is sufficient reason for their publication. Novelty is not the only source of enjoyment. Too many of the songs with new messages have morbidity, tragedy, and mystery for their themes, as if our appetite craved only the peppered and the spiced. These melodies of Sebastian B. Schlesinger are for the normal, healthy, musical taste.

All the songs have French words, and some of them have German and English as well. It is evident that the composer is not always certain of the rhythm of the English lyrics. Several of the accents have a peculiar effect to the English ear. But the only actual mistakes we discovered are "soothes" divided into two syllables, and "nightingale" divided into four, with the accents on the second and fourth syllables, thus, night-in'-ga-le'. The song of this bird so famous in German song as "Die Nachtigall," is known to few of our readers. And we are certain that still fewer of them would recognize the name of the bird when sung night-in'-ga-le'. We knew a Frenchman once upon a time who mystified us all with "canary" by pronouncing it can'ary. But we think this new version of our old familiar nightingale is still more weird.

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THE UNIVERSITY PUBLISHING COMPANY, LINCOLN,  
NEB.

"The Rhetoric of Music," by Mortimer Wilson,  
Director, Department of Composition in the  
University School of Music.

With the contents of this volume we can find no fault. What there is of it is right. If Mortimer Wilson's gallon of musical theory is as good as the five cent sample bottle we think that the students of music at the University of Nebraska must be in safe hands. But why this undue brevity? Beside the compendious volumes of Bazin, Savard, Reber, Riemann, Richter, Jadassohn, Prout, this little pamphlet is as the banthng to the eagles. We are decidedly opposed to this "short cut" business. A student might know every word and example in this little book by heart and yet be no more of a musician than the student of "French without a master" could be a French poet. There is some excuse for a smattering of a language. One needs hash and potatoes and soup when traveling. But there is no musical soup kitchen, or trapuntal free lunch, or symphonic café, where the student must needs sustain the body corporal while he is developing his brain. Those of us who have had a long experience of European methods and teachers know how ill prepared the average American student is when he arrives in Berlin or Paris. He has gone over the entire ground of musical theory, it is true, but only with a garden rake. There has been no uprooting of stumps, clearing of stones, plowing, and harrowing. He goes to the famous master for the finishing touches of style in composition, and finds he must do a year or two of harmony and the same length of time, or more, at counterpoint and fugue before he can begin to profit from his study with the composer he had singled out for his patronage. Now a book like this Rhetoric of Music must have the tendency to make these "garden rake" musicians. The volume is divided into seven chapters. In these seven chapters we are instructed in Intervals, Triads, Registers, Chord progressions, Inversions of triads, Chords of the seventh, Modulation, Suspensions, Changing tones, Passing tones, Two, three, and four voiced Counterpoint, Development of design, the Sonata form, Song form, Dance forms, and the Rondo, all in the modest compass of fifty-one pages. Well done, Nebraska! That is as near Puck's feat of putting a girdle round the earth in forty minutes as anything we have yet seen. Let us not do Mortimer Wilson an injustice, however. We know it is easy to burlesque a work, and we may be unintentionally

offending a very serious and capable musician. But now that we have expressed our views on this curse of American scholarship, "the short cut," let us hasten to add that we trust the students in Nebraska University have this pigmy theory supplemented by giant exercises. For it is only in doing and not in reading musical theory that musicians are made.

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BREITKOFF & HÄRTEL, LEIPSIC, LONDON, NEW YORK.

"Tannhäuser," "Rhinegold," by Richard Wagner.

We were about to write that we had been familiar with the publications of this famous house since its foundation in the year 1713, when we remembered that our age was by no means commensurate with our wisdom. But we can truthfully say that we have known these publications for seventeen and thirteen years, that is to say, thirty. It is therefore evident that this house is in no sense dependent on our commendation, yet it is a pleasure to us to bring to the notice of our readers the new editions of "Tannhäuser" and "Rhinegold" which Breitkopf & Härtel have recently put on the market. Our one and only regret is that the popularity of these works, the excellent editions, and a commensurate remuneration for the composition of them did not happen while the composer was in need of money and friends. These works are a necessity to the music student, not necessarily in this edition, of course. But this edition is excellently engraved and printed, with brief indications of the orchestration, a playable and satisfactory piano arrangement of the orchestral accompaniment, the original German text, as well as the unusually fine translation of Ernest Newman, who is known as an authority on things Wagnerian, and the publisher's price moreover is within the reach of the slender finances of the greatest musical genius among our students. The "Tannhäuser" version is the one Wagner arranged in 1861 for Paris, which consists of the Bacchanale introduced between the overture and the original opening of the opera. This edition of the work is therefore complete.

"Rhinegold" is the first one of the four works which constitute "The Ring of the Nibelung." The remaining three volumes are to follow, and will be, we suppose, uniform in style and in price with the first volume.

We will spare our readers a review of this music. If there should be an awaking Rip Van Winkle among them to whom these are novelties we must refer him to THE MUSICAL COURIER of some twenty to thirty years ago. It would be "carrying coals to Newcastle" or importing emigrants to New York, for us to add verbiage to the voluminous criticism, good, bad, and indifferent, on the works of Richard Wagner. We would rather destroy the greater part of that accumulation than to add to it.

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CHARLES SCRIBNER'S SONS, NEW YORK.

"Some Musical Recollections of Fifty Years," by  
Richard Hoffman, with a biographical sketch  
by his wife.

Reminiscences are always interesting, or should be, if the author has the power to write them with sufficient skill and charm of manner. And we cannot understand the attitude of certain men toward biography. They tell us it is enough to know the man's works without knowing the man as well. It seems to us as legitimate a source of pleasure to read a biography as it is to read any other book. There is no question but that Boswell's Life of Johnson is of more interest to posterity than are the ponderous and sententious writings of the great doctor himself. The trouble is that most of those who can tell a musical story are the camp followers of the tone warrior, namely the journalist and the critic. The man of the sword usually holds the wielder of the pen in supreme contempt, forgetful of the fact that it is in the pages of books that reputation endures. And the musician who is so wrapped in his art as with a garment realizes at the end of a long life that there are many things worth remembering which his art cannot express. Then he begins in old age to write a book. But the neglected pen does not respond to his touch as the piano key and the violin bow did. His vocabulary is meager and his phrases commonplace. His memory, though stored with sonatas and concertos, does not furnish him with the happy reference or the apt quotation, and his imagination plods, but cannot soar in the unfamiliar medium of words. That is why good and readable books of musical recollections are rare. The musician's book may be good, but it is not readable by reason of its tediousness. The journalist's book is readable, but it is not good because of the lack of musical authority on the part of the author, or often on account of misuse of musical terms, or lack of musical judgment. The late popular preacher, T. De Witt Talmage, for instance, in a sermon on the wonders of the human ear, says that composers died leaving their hearts blood on the keys of the piano and the cornet-a-piston. The preacher's enthusiasm and sentiment are right, but such an expression as that at once puts him outside the pale of

musical authority. The only blood a composer would leave on the cornet would be that of the cornet player.

Every musician knows that the great composers despise the cornet, except for special effects. And every young reader of a musical work should know what the great musician thinks of music, rather than what the journalists and preachers think of it. Now the book by Richard Hoffman, which we have had the delight of reading from cover to cover, is both a good and a readable book. The author was an Englishman who knew how to use the English language with ease, humor, enthusiasm and pathos. He was also a musician familiar with all that was best in musical literature, and the personal friend of many of the most famous musicians of his age. And what an age it was! Think of a man who was here in our midst a few months ago telling us of the arrival of Jenny Lind in America. It already seems a long time ago since we saw Arthur Sullivan in the prime of health at the unveiling of the memorial tablet to Jenny Lind in Westminster Abbey. Today the weather-beaten statue of Arthur Sullivan is one of the many sights of London. Yet here is a man who knew Jenny Lind in her prime, who was the solo pianist at many concerts with her, and who tells of many of her generous actions, her beliefs, and her foibles. Nor is that all. He was in the organ loft with the organist when Mendelssohn conducted the new oratorio "Elijah," written for and produced at a musical festival in Birmingham, England. Of course we all know "Elijah" and the rest of Mendelssohn's music. We know he was rich, famous, accomplished in drawing and languages, a brilliant pianist, and a great organist, and died young. Nevertheless, it is as near as we can get to see the man before us in the flesh to read in Richard Hoffman's Recollections that Mendelssohn's was a "small, lithe figure, the head rather large, face long and oval, eyes prominent, but full, large and lustrous, beaming with the light of genius." Young Hoffman at the tender age of fourteen composed a cantata on "The Raising of Lazarus," which he tells us was doomed for various reasons, not the least of which was the opening recitative "Now a certain man was sick." Says Richard Hoffman, "whether the reiteration of this phrase offended the popular English prejudice against the word 'sick' I know not, but my Lazarus was entombed then and there, never to rise again." He tells of several once famous musicians, who are now utterly forgotten, such as the "lion pianist" Leopold de Meyer, and the guitarist Guilo Regondi, and many popular singers whose mellow voices are long since silenced. He gives us his impression of Liszt, who, at the age of twenty-eight, "played only bravura piano compositions." "I recollect his curious appearance, his tall, lank figure, buttoned up in a frock coat, very much embroidered with braid, and his long, light hair brushed straight down below his collar." Of Thalberg we are told that "his method of sustaining the melody by the pedal, while both hands roamed from one end of the keyboard to the other, was so marvelous that the audience used to stand up to see how it was done." He gives a most amusing account of falling off the organ bench when he was twelve years old "and creating a cataclysm of sounds that must have scandalized the congregation." When Richard Hoffman came to the United States it took the Cunard steamship Cambria sixteen days to cross the Atlantic. He landed at Boston and was at once taken to the Chickering warerooms, where he met old Jonas Chickering, "who met me in his working apron with his tools in his hand." There was only one grand piano in the warerooms at that time. Grand pianos were only made to order, and every visiting pianist from abroad brought his own piano with him. The first night Richard Hoffman was in America he also made his "first acquaintance with the American mosquito in the fullness of his strength." It is curious to read of the experiences of the travelers in the United States and Canada sixty years ago. Our author tells us that in Hamilton, Canada, he was in despair of finding a piano for his concert, and how at the last a public-spirited citizen offered to lend him his square for the occasion on condition he returned it the same evening. After the concert was over he could find no one to move the instrument for him, so he and the violinist had to set to and wheel it on its casters along the board walk to the owner's house some distance down the street.

Then the great showman, P. T. Barnum, looms up, not with a giraffe or an elephant this time, but the "Swedish Nightingale" Jenny Lind. It seems that Barnum once made the "mistake" of giving his concert in a railway station, and selling more tickets than the hall provided seats for. It was a mistake, no doubt, as far as art was concerned, but we have our doubts about the financial mistake of P. T. B. Our author tells us that Daniel Webster got up and bowed to Jenny Lind after a particularly effective passage. Who is the U. S. Rockstro mentioned on page 115? Is this a United States version of the well known W. S. Rockstro, or merely a misprint? Louis Moreau Gottschalk next claims our attention. Gottschalk and his music are fast becoming forgotten. He was a great artist in his day, and his compositions have an at-

mosphere of their own. Richard Hoffman gives us a short pen picture of him that may revive an interest in the Southern pianist and his work. Hoffman's modesty and truthfulness are illustrated in his account of his dealings with Rubinstein. Instead of dilating long and effusively on the advice he gave Rubinstein, and how the great Russian pianist was wholly dependent on his words of encouragement and financial help, as is the custom among certain schools of journalist musical authority, he says, "as I had no personal acquaintance with Rubinstein beyond an introduction and a few words of greeting I cannot enlarge upon his characteristics." How many writers would have filled a volume of "I and Rubinstein" on the strength of "an introduction and a few words of greeting." With Hans von Bülow he had more to do, and consequently has more to say about him. Bülow went West in 1875, his first tour in America, but he refused to repeat the experience in 1884. He had a scrapbook of Western press criticisms "accompanied by marginal comments of his own." Those comments will prove interesting if they ever see the publicity of print. Hoffman says they contain "rare bits of caustic wit." We might expect that a man who had spent his boyhood in England, and whose strongest musical impression as a youth was the personality of Mendelssohn, could hardly adapt himself to the new thought and the novel style of Wagner. But such is not the case. Hoffman sums up his eulogy of the Bayreuth master thus: "You have before you the work of a Titan that claims the admiration of the world." Here ends the Recollections of Fifty Years. The last few pages concern his pupils and teaching. They lack the interest of the first part of the book. One feels almost as if the aged author had become weary of the labor of writing and had laid aside his pen as soon as he could find an excuse for so doing. It is a thousand pities that a man on whom nature had lavished such literary powers had not devoted more time to book making when the recollections of his youth were stronger. It is evident that Richard Hoffman had not the window dresser's skill in displaying all his goods. A journalist with such a fund of knowledge, experience, and anecdote could have made a small cyclopaedia. But lacking the expansive powers which continuous writing brings our musician gives us the essence without the bulk. It is not the rose water of commerce, but the otto of roses. We only get a glimpse of Mendelssohn and of Liszt, when we would gladly have had an entire chapter on each. Mendelssohn has been in his grave for sixty years, and we are hardly likely to meet another literary musician who can say, "I knew Mendelssohn."

#### Schumann-Heink-Falk Recital.

Ernestine Schumann-Heink and Jules Falk participated in a joint song and violin recital on April 29 at the Waldorf-Astoria, under the auspices of the Academy Mount Saint Vincent-on-Hudson Alumnae Association, for the benefit of St. Joseph's Home for the Aged, New York City. A large and brilliant assemblage gathered to hear these two fine artists, who presented a program rich in content, delightfully artistic in scope and grandiloquent in rendition as follows:

Aria from <i>Sapho</i> .....	Gounod
Aria from <i>Samson and Delilah</i> .....	Saint-Saëns
Madame Schumann-Heink.	
Arie .....	Tenaglia
La Bevolet Flottant .....	Couperin
Gavotte .....	Lully
Menuett .....	Handel
Gavotte and Rondo .....	Bach
Mr. Falk.	
Das Erkennen .....	Loewe
Maiuacht .....	Brahms
Allerscenen .....	Strauss
Liebesfeier .....	Weingartner
Madame Schumann-Heink.	
Theme and Variations from <i>Moise</i> .....	Paganini
Romance .....	Lalo
Elfentanz .....	Pooper-Halir
Mr. Falk.	
Ah, Love but a Day .....	Beach
Love in a Cottage .....	Bond
Madame Schumann-Heink.	

Madame Schumann-Heink received an ovation because of her winning personality, superb art and glorious voice, which was as fresh and sonorous as of yore, showing not the slightest indication of the tremendous strain to which it had been subjected during a season of over ninety concerts. There is no contralto now before the public, or of bygone years, for that matter, who can render the famous "Samson and Delilah" aria with greater intensity and opulence of tone than this wonderful woman. There is none who can deliver the songs of Loewe, Brahms and Strauss with greater fervor, insight and impressiveness than she. None can surpass her in the rendition of a simple love song, lullaby or ditty, which she invests with supreme daintiness, sprightliness and charm. She was recalled repeatedly and as encores sang Margaret Lang's "Mavourneen" and Wolf's "Im Lentz."

Mr. Falk is a talented young artist who displayed intelligence, a sympathetic tone, digital dexterity and elegance of poise. The celebrated prayer from "Mose in Egitto" was added by Rossini to the opera after its dis-

appointing première in 1818. The set of variations attributed to Paganini is spurious in spite of the fact that Paganini and Rossini were contemporaneous and it is not included among the former's compositions. Mr. Falk's performance of the difficult work, written entirely for the G string, was a delightful tour de force, in which he exhibited most artistic phrasing and a thorough understanding of dynamics. The "Elfentanz" was delivered with dash and brilliancy, while his interpretation of the group of ancient gems was sound and invested with dignity and lowness. This, his first season, has been a remarkable one and gives every indication that he has a great future before him. He was the recipient of many compliments, among them a most gracious one from his copartner of the occasion.

Katherine Hoffman furnished the accompaniments for the singer in a most artistic and sympathetic manner, and Max Herzberg acted in a like capacity for the violinist.

#### Ella Bachus-Behr, Pianist.

A Bostonian by birth, trained under Sherwood, Scharwenka and Carreño, Ella Bachus-Behr has taken up a permanent residence in New York, where, for the past six



ELLA BACHUS-BEHR.

months, she has been building up a large clientele and a strong reputation as an instructor. She has been so successful with her pupils this winter that, already, one has started upon a tour of the West, and several have been sent abroad. Her alternate Sunday afternoons have been among the artistic events of the season. The crush has been so great that the very walls and floors groaned. These functions have been attended by artists, musicians, authors, poets and persons of culture, for Mrs. Behr numbers among her personal friends many whose names are famous in the world of art, such as Emil Paur, Edgar Stillman-Kelley, Heinrich Meyn, Allan Hinckley, Georg Henschel, Hugo Heermann, Pepito Arriola and Mesdames Suzanne Adams, Carreño, Schumann-Heink, Gadski and Mrs. Beach. These soirees have also served to introduce several young composers, for Mrs. Behr is deeply interested in composition and lends a helping hand whenever possible. Several years ago she had the pleasure of giving a joint recital at Hyannis, Cape Cod, with no less a luminary than Joseph Jefferson.

Mrs. Behr was the first to play the Paur concerto in America, which work she brought out with the Kansas City Symphony Orchestra. She has in her possession a letter from Mrs. H. H. A. Beach, the eminent American composer, stating that she wished that she (Mrs. Behr) "could stand outside and listen to her own playing." Dr. Froehlich, the famous critic, wrote most enthusiastically of her playing, and Xaver Scharwenka presented her with a large autograph picture of himself upon which he had written some very complimentary phrases alluding to her as "a pianistic genius." As a pianist Mrs. Behr is noted for her virility and the unusual singing quality of her tone, a characteristic which Scharwenka particularly noticed and frequently mentioned. A large volume of European and American press notices are tangible evidence of what she has accomplished. She intends to extend the scope of her work considerably during the coming year, and will no doubt be heard in recital.

#### MUSICAL TORONTO.

TORONTO, Canada, April 29, 1910.

The first meeting of the general council of the Guild of Organists was held here on Wednesday, when Dr. Albert Ham, organist of St. James' Cathedral, was appointed first president of the guild. His Excellency the Governor-General sent his acceptance of the position of honorary patron and Sir Frederick Bridge, organist of Westminster Abbey, was given the office of patron. The primary object of the guild is the advancement of church music and to encourage its study and composition. Hearty messages of accord were received from the Bishops of Montreal, Niagara and Toronto, and venerable Archdeacon Cody, Canon Plumptre and Dr. Milligan. Dr. Ham expressed a strong desire that this purely Canadian guild should be far reaching in its influence and include all parts of the Dominion, not excepting the extreme West. At future meetings there will be given organ recitals and lectures on various kindred subjects, such as theory and practice of music and on general points of interest as well as discussions as to the advisability of co-operating with organ builders so as to secure an adequate scale of organ pedal. In addition to those mentioned above, the following officers were elected: Vice presidents, Dr. F. H. Torrington (Toronto), and W. Norman Andrews (Brantford); council, W. Buckley (Sarnia), Arthur Dorey (Ottawa), Dr. C. L. M. Harris (Hamilton), Dr. E. E. Harper (Ottawa), F. G. Killmaster (Toronto), Herbert Sanders (Ottawa), F. L. Willgoose (London), Frederick C. Thomas (Brantford).

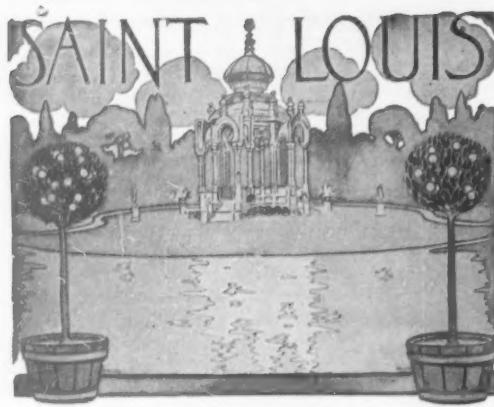
One of the most delightful choir concerts of the season was that given at Trinity Methodist Church last evening under the direction of A. L. E. Davies, choirmaster. The program was an excellent one and comprised Spohr's oratorio, "The Last Judgment," and several miscellaneous numbers. Mr. Davies has under his control a choir of about forty-five members, and their enunciation, phrasing and tone production are a high tribute to his ability as a choir conductor. The soloists were Mrs. Sanderson (soprano), Miss Kirby (contralto), Bruce Bradley (tenor), and Ruthven McDonald (bass), all of whom sang their respective parts with marked sincerity and devotional feeling. Miss Twohy, organist, and Miss Perry, pianist, were also on the program and their performance added much to the enjoyment of the occasion.

The Women's Musical Club has just closed the most successful season in its history. A glance at the list of composers chosen for its work since the new year will suffice to show the exalted standard of the club and from which one can form a slight estimation of the splendid advantages such an organization presents to local musicians. Beginning with its first meeting, in January, the Brahms Trio provided the music and gave Mendelssohn's D minor, and Brahms' op. 8, which was followed by a song recital, the program including Tschaikowsky, Grieg, Wolf and Strauss; then an evening devoted entirely to Beethoven and Brahms; Scandinavian composers, Kjerulff, Gröndahl, Heise and Gade, with Dvorák, Debussy, d'Albert, Wagner, Puccini and MacDowell following; then Bach and Italian composers; Gounod, Bizet, Thomas, Godard, Chaminade, Saint-Saëns, Nevin, Goltermann and Rimsky-Korsakoff numbers coming later in the season. Great praise is due this progressive club for the ambition and energy it displays in bringing foreign artists to the city, the last being the Flonzaley Quartet, which gave one of the best concerts of the season.

The first annual meeting of the Ontario chapter of the American Guild of Organists of the United States and Canada was held in this city last evening, when organists from all parts of the Province were in attendance. The Dean, Dr. Anger, presided, and after the banquet interesting addresses were delivered on "Organ Construction," "Organ Playing," "The Choirmaster and Organist," "The Organist and Pastor," and "The American Guild of Organists of the United States and Canada," the speakers all being well known local organists. The election of officers resulted as follows: Dean, Dr. J. Humphrey Anger; sub-dean, Dr. Edward Broome; secretary, T. J. Palmer; treasurer, H. A. Wheeldon; librarian, W. E. Fairclough; auditors, Dr. T. Alexander Davies and Dr. Norman Anderson; councilors, Dr. Edward Fisher, Dr. A. S. Vogt, E. Hardy, James Galloway, G. D. Atkinson, V. P. Hunt, J. W. F. Harrison, T. C. Jeffers and W. H. Hewlett. The first annual examinations of this organization will be held in May, when a large number of candidates from all parts of the Province will attend. ALMA VAN BUSKIRK.

Third Floor Tenant.—See here! I'm one of a committee of men in this apartment, and I've called to ask you to sell your flute.

Second Floor Tenant.—Delighted to see you. I'm one of another committee, and was about to go up and ask you if you'd sell your baby.—Lippincott's Magazine.



ST. LOUIS, April 28, 1910.

The most important concert last week was that given by the Morning Choral Club, under the direction of Charles Galloway, Thursday evening, at the Odeon. The selection of songs presented was probably the most difficult ever rendered by this club, and ranks this organization most favorably among the foremost of its kind. Of the eight numbers given, "Morning Hymn" (Henschel), "Lullaby" (Mozart), "Absent" (Harris), "The Mill" (Jensen), and "The Year's at the Spring" (Beach), made the most favorable impression. The soloists were Theodore Spiering, violinist, and Enrico Tramonti, harpist. Mr. Spiering was last heard here at the concerts given by the Symphony Orchestra, during the World's Fair, 1904, while Signor Tramonti has appeared in this city on previous occasions. Both artists proved most satisfactory. Mr. Spiering played the difficult "Fantaisie Appassionata" (Vieuxtemps) with great velocity and with a thorough understanding. He also played an interesting group, consisting of "Romance" (Kriens), dedicated to him; "Zephyr" (Hubay) and "Mazurka" (Zarzycki). As encores he played the "Melody," op. 42 (Tchaikowsky) and a "Trill Study" of his own. Signor Tramonti showed his interpretative ability in the "Triumphant March of King David" (Godefroid), which brought forth great applause. His second group consisted of "On Wings of Music" (Bellotta); "Elegie" (Tramonti), and "Pastorale" (Mendelssohn). He also responded with two encores.

The writer attended the second musical festival given by the Dominant Ninth Choral Society of Alton, Ill. Much credit is due Mrs. C. B. Rohland, director of this club, for her earnest efforts to present the best music to the music lovers of this place. The program, Monday evening, April 18, consisted of numbers by the Theodore Thomas Orchestra, with Mrs. A. I. Epstein, soprano, of St. Louis, and Bruno Steindel, cellist, as soloists. Among the orchestral numbers were Schumann's symphony, No. 3, and several selections from Wagner's operas. Mrs. Epstein sang the jewel song from "Faust" with fine effect, and Mr. Steindel played the andante and allegro movements of the violoncello concerto by Goltermann. On Tuesday evening Haydn's "Creation" was presented, by the Dominant, with chorus, assisted by the Thomas Orchestra, under the direction of Mrs. Rohland, the solo parts of the oratorio being sung by Mrs. Epstein, soprano; Glen Hall, tenor; Mrs. E. E. Buckner, alto, and La Rue Boals, basso. The chorus displayed excellent training and the solo parts were carefully interpreted.

Carrie Louise Dunning, who has been in the city for the past two weeks or more for the purpose of organizing and training a class of teachers in her new system for beginners in music, gave the last of her three lecture talks in Musical Art Hall last Monday evening, April 18. The audiences showed much interest and appreciation of the merits of Mrs. Dunning's system, and exercises in ear training and transposing given by pupils of Miss Pettengill's school of piano, who are taking this course of study, and aroused astonished comment and applause. Mrs. Dunning was among the audience at the Morning Choral Club concert Thursday evening.

Two receptions which took place at Artists' Guild Hall last week did honor to two widely known musicians, who were born in St. Louis. Theodore Spiering, now concertmaster of the New York Philharmonic Orchestra, was tendered a reception on Monday evening, April 18. He has been the guest of his mother, Theresa Spiering, while in the city to fill an engagement as soloist for the Morning Choral Club concert. The second reception, given Saturday evening April 23, was in honor of Alfred G. Robyn, comic opera composer, who is leaving St. Louis to make his future home in New York. He will become organist of the Tompkins Avenue Congregational Church in Brooklyn.

The Metropolitan Opera Company of New York closed an engagement of three night performances and one mat-

inee in St. Louis on Wednesday, April 27, at the Coliseum. The engagement was notable through the fact that the Coliseum had a seating capacity of 7,500, and was well filled at every performance. Such large crowds bent on hearing grand opera have never been seen in St. Louis before, and the company's manager reports that these singers have never presented an opera to larger audiences. "La Bohème" was presented on Monday evening, April 25, with Caruso as Rodolfo, Alma Gluck as Mimi, Pasquale Amato as Marcello, Andrea de Segurola as Colline and Vera Courtenay as Musetta. The fact that Caruso was to sing drew the largest audience of the entire engagement. Amato and De Segurola instantly made favorable impressions. At times the work of the orchestra, on Monday evening, was too prominent. It was reported that Tuesday evening's performance of "Il Trovatore" was the best ever heard in St. Louis. Johanna Gadski sang the part of Leonora; Pasquale Amato, Count di Luna; Marianne Flahaut, Azucena, and Riccardo Martin, Manrico.

The most appropriate opera for this immense auditorium was "Faust," given Wednesday afternoon; on this account also it was the most enjoyable. The well trained chorus was heard to fine advantage. Jane Noria, a St. Louis girl, as Marguerite, gave an excellent interpretation of the part, and her voice has greatly improved since she was last heard here. Alessandro Bonci as Faust and Andrea de Segurola as Mephistopheles did exceptional work. Rita Fornia as Siebel made a distinct impression with her singing of the "Flower Song." The addition of the ballet was most pleasing, as it has been so seldom given with "Faust" in this city. Puccini's opera, "Madama Butterly," closed the company's local engagement. Walter Hyde, English tenor, sang the part of Pinkerton. The role of Sharpless was splendidly sung by Antonio Scotti. The minor parts were sung as follows: Angelo Bada as Goro, G. Galletti as Yamadori, and Rita Fornia as Zuzuki. The writer's impression, from the attendance and enthusiasm displayed by the audience, is that St. Louis earnestly hopes to have an annual visit from the Metropolitan Opera Company.

E. PRANG STAMM.

## MUSIC IN NEW JERSEY.

NEWARK, N. J., April 30, 1910.

The spring season has been a particularly busy one in Newark and the Oranges and the musical activity will continue until the close of the season which is hastening toward an end. Last Monday evening, at the Mt. Pleasant Baptist Church, an interesting concert was given by Isabelle Irving, soprano, of New York; Amelia M. Ake, violinist, and Henry W. Jordan, Jr., cellist. James Philipson presided at the piano.

On April 27, at the concert of the Lyric Club, Cecil Fanning, the popular New York baritone, sang two groups of songs with splendid art and received several encores. Among the works performed was a chorus, "I'll Think of Thee," by Julian Edwards. The part singing by the choir of one hundred women was exceptionally good. The New York Festival Orchestra assisted.

The concert of the Eintracht Orchestra, on April 19, was the second by this capable body of musicians this season. The playing of this orchestra has always been of a high order and for years has furnished enjoyable musical entertainment for the music lovers of this community as it is the only orchestral organization in Newark. Mr. Ehrke is a sound musician, a violinist of talent and a director of experience and ability and during the many years he has been at the helm of the Eintracht he has brought it to as near a state of perfection as is possible with the forces at his command. The program presented at this concert was made up of good material, including the overture to Spohr's opera "Jessonda"; Chadwick's "Sinfonietta," a vigorous and delightful little symphony of twenty minutes, which received a noteworthy performance; several smaller pieces; the Turkish march from Beethoven's "Ruins of Athens"; the overture to "Fra Diavolo," and the always welcome Bach "Air," beautifully played by Joseph Strisoff, the concertmaster. Inez Barbour, soprano, of New York, contributed an aria from "Aida" and several songs, among them a fine one, "Come Unto These Yellow Sands," by Frank La Forge. Miss Barbour has a brilliant voice and a charming manner and made a decided impression upon the audience, receiving many recalls.

April 21, the Arion Society, Julius Lorenz, director, invited the attention of the music lovers with a program interesting on account of the fact that a Newark pianist was to be heard as well as on account of the merit of the compositions to be rendered. The society sang choruses a capella, and with orchestral accompaniment, also d'Albert's "Venus Hymn of the Middle Ages," for soprano, chorus and orchestra, and Kremser's "Hymn to the Madonna," with incidental solo by John Finnegan and delightfully orchestrated by Mr. Lorenz. This last was so well liked that its repetition was necessary. The other soloists were the Newark pianist, Katherine Eyman, who

has received her entire musical education in America, and who played Mendelssohn's concerto in G minor with taste and discretion, receiving such enthusiastic applause that she had to respond with an encore. Elizabeth Wuerker and M. Le Sage sang three duets. The fine work of the Arions is so well known as to require no comment. The audience gave frequent and demonstrative evidence of its enjoyment.

Following close upon the heels of the above concert came that of the Schubert Oratorio Society on the following evening, April 22, with "Samson and Delilah" as an offering. The main feature of the performance was the appearance of Schumann-Heink, who sang the part in German while the balance of the singers employed English. Madame Schumann-Heink is well loved in Newark, as she is all over this country, and her singing was listened to with deep reverence and great appreciation. The famous and familiar aria has been one of this artist's great vocal cards for years, and her rendition is a standard in intense dramatic and passionate vocal delivery. Another who helped to make the evening enjoyable was Frederick Wheeler, as the High Priest, whose work throughout the evening was admirable. The choral work was generally good and the audience fairly large.

The Aborn Opera Company opened a season of four weeks at the Newark Theater on April 25, the first offering being "Trovatore." The company this season is larger and better than ever and this old favorite opera was given a good performance. The attraction for the second week is "Aida."

Turning to Orange, the important event of late was the concert of the Orange Mendelssohn Union, Arthur Mees, director, on April 21, closing its twenty-ninth season. The selection presented on this occasion was Bruch's "Lay of the Bell." Assisting were Caroline Hudson, soprano; Pearl Benedict, contralto; William L. Parker, tenor; George Downing, bass, together with an orchestra of selected players. The Union gave a beautiful performance and Mr. Mees conducted with skill and authority. The parts were in capable hands, especially artistic and enjoyable being the singing of the two ladies.

The Orange Musical Art Society gave its final concert of the season on April 29, with Edith Chambers, soprano, and John Barnes Wells, tenor. The New York Festival Orchestra again did service with accompaniments to the choruses. This splendid body of female voices over a hundred strong showed great improvement and delighted a large assemblage of friends. Among the numbers were four unique and beautiful Indian songs by Charles Wakefield Cadman, sung by Mr. Wells.

The fifth Bach festival service by the Bach choir of Montclair will be held in the First Congregational Church, Montclair, on May 20, 21 and 22. The plan and scope of former years will be carried out and the chief work will be St. Matthew's "Passion." The Bach choir of 200 voices will have the assistance of eminent soloists and an orchestra selected from the New York Philharmonic Society.

Madame Schumann-Heink will give a song recital on May 2, at East Orange, for the benefit of the Homeopathic Hospital of Essex County. Her program includes a recitative and aria from "Titus" (Mozart), the familiar aria from "Samson and Delilah" (Saint-Saëns), the Waltraute scene from "Die Götterdämmerung" (Wagner) and ten songs, including Schubert's wonderful "Die Allmacht."

## Musical Comedy.

The "book," they said, was written  
By a man named Rufus Hitt,  
With "revisions" by Sam Lytton,  
Who had doctored up the "wit";  
While the "lyrics" emanated  
From the brothers Rudenheimer,  
Who had sure disseminated  
Lots of pleasant, sweet "old timers."

In the brain of Jimmy Bynner  
Had the "tunes" originated  
Then they'd called in Tommy Skinner,  
Who the same had orchestrated;  
But the song "Concerning Lizzie,"  
Which had proved a great success,  
And was sung by Ikey Izzy,  
Was the work of Smith and Hess.

The costumes were by Hartling,  
And the dance by Bessie Dunn,  
While the light effects so startling  
Were attributed to Gunn;  
And the whole blamed crazy blunder  
Had been staged by Willie Glick—  
And now is it any wonder  
That it made the public sick?

—New York Times.



LEIPSIC, April 13, 1910.

The Gewandhaus chamber concert to the memory of Carl Reinecke was given in the Gewandhaus small hall, Sunday, April 10, at eleven o'clock. The performers included thirty female voices from the Gewandhaus chorus, accompanied and conducted by pianist Fritz von Böse, who also played solo pieces; the soprano Anna Hartung, pianists Maria and Josef Pemaur in duet, and the Gewandhaus string quartet, comprising Edgar Wollgandt, Carl Wolschke, Carl Herrmann and Julius Klengel. The program began with the three canons for three voice female chorus, "Dein Sarg ist aus dem Stamm der Eichen," "Wie schnell verfliegt das Leid," "Der Morgen ist erwacht"; then a piano andante con variazioni and canzona from the G minor suite, op. 160, and the E minor ballade, op. 215; the last string quartet, manuscript in G minor, completed January, 1910; the soprano songs with piano, "Romanze" from "König Manfred," "Begegnung," "Abendreih'n"; the impromptu for two pianos, on a motive from Schumann's "Manfred," and the three canons for three voice female chorus, "O Abendliches Schweigen," "Der Abendwind" and "Wie auf dem Feld nur die Frucht gedeiht." The entire concert was one of beautiful music splendidly given. Extraordinary interest attached to the string quartet because of its having been completed in the composer's eighty-sixth year and because of its great intrinsic value in at least the form of a classic. This work was announced for a very first performance in Leipsic in January, at which time the aged composer-pianist was to participate in giving a Mozart chamber composition with the Unkenstein-Wille Quartet. But from too steady writing the composer had caused his right hand to swell badly, requiring his carrying it in a bandage. The Reinecke quartet was played then in Halle for the very first time, January 31. A private rehearsal of the work was heard that morning in Unkenstein's home in Leipsic, when only the composer, his wife and THE MUSICAL COURIER representative were present. The composition forcibly reminded that though every Reinecke composition was closely woven, like a classic, the Reinecke spirit was not wholly unrelated to Chopin or even to Tschaikowsky. In the first movement of this quartet there are something plaintive in spirit and an ever recurring melodic turn or mordent which strongly suggest the Russian. But the adagio which follows is one in which the composer is farthest from the romantic spirit; one, in fact, in which he builds in great austerity and what one instinctively considers the best German classic spirit. Here are ever the classic ideals of close canonic work and great dignity of expression. Here he was positively certain of his message and positive master of all means necessary to present it. The allegretto, in much humming and droning, is a bright, cheerful discourse of gentleness and good will, showing always the sure, steady master and well maintaining the German stability of the previous movement. The last movement, moderato maestoso and allegro con brio, has a great deal to proclaim and goes through much vigorous work. But that work is always effective and does actually build successfully in climax to the very end. Indeed it was no aged nor tame nor halting muse that dictated the creation of this quartet, and one will not go far amiss in considering it one of the very best works written by Reinecke in his long career.

As cabled to THE MUSICAL COURIER EXTRA from this office today, the celebrated piano manufacturer, Julius Blüthner, died at his home in Leipsic this morning, aged eighty-six years. The great piano factory which he established here and controlled goes into possession of his large family of sons and daughters. The best Blüthner concert grands are among the most perfect instruments in existence.

Wolf-Ferrari's new one act opera, "Susanne's Secret" (Geheimnis), was given its first Leipsic performance last evening on a double bill with a revival of Auber's three act "Black Domino." The little opera is a very strong one, both musically and dramatically, and it should prove a welcome running mate to any of the good short operas

whose fate it is to appear on double bills. Susanne's secret is that she loves to smoke cigarettes without the knowledge of her husband, who is a first class cigarette hater. When he smells cigarette smoke in his home he thinks there must have been gentlemen callers, and as a result two fierce scenes of jealousy are played within the forty-five minutes that the opera requires. The brief overture and the first music of the play augur very light opera, but the music warms up and broadens very quickly, so that it is then in grand opera spirit almost continuously to the close. The ballade or romanza which Susanne sings in the leisure of her second stage smoke is rather too light weight for the time it takes, but that lapse is hardly worth mentioning. As in his oratorio, "Vita Nuova," Wolf-Ferrari again employs the piano in remarkably effective ensemble with orchestra, and he seems entitled to a patent on his idea. He makes extraordinary use of a tarantella rhythm during each of the quarrels, though he has not written over the organ point which seems to typify a true tarantella. Furthermore, the composer sometimes employs the plainest possible means in securing wholly successful effects, and one concludes that it is a very clear and very musical head that Wolf-Ferrari has about him. The three characters in the opera are Graf Gil; his wife, Susanne, and their butler, Sante. The parts were finely presented here by baritone Lüppertz, soprano Sanden, and baritone Kunze. Following this lively romp, the first act of the "Black Domino" did not hold close interest, though it was beautifully melodious in conventional spirit of its old time. The second act has much more character, both in music and the development of the play. The third act unrolls logically and musically, though the listener becomes conscious again that the proceedings are breaking no records for speed. Both operas were enthusiastically received by an audience occupying nearly the entire house.

Mrs. Arthur Nikisch is experiencing favorable healing of her broken wrist, and is using her hand again. She will go to Meerane, to join her younger children, May 1, and will remain in that community, later somewhere in the mountains, until about September 1. She will be accompanied by a number of her talented pupils. When Mrs. Nikisch began her work as instructor four years ago she aimed to specialize only as a coach for opera and lieder. In the last season she has been often importuned also to give direct attention to voice training and voice building, and from now on she will include that phase of the work. Among Americans who have been under her training latterly, the fine baritone, Paul Petri, of Newark, N. J., has been engaged for three years at the ducal opera at Altenburg, to begin in September. He was offered an engagement at the Leipsic Opera just after he had closed a contract with Altenburg. Tenor Schroth of the Leipsic Opera was with Mrs. Nikisch three seasons ago. His hold on the Leipsic public increases from year to year. The very gifted Russian soprano, Anna El Tur, has been recently mentioned in connection with very successful concerts in Odessa and St. Petersburg.

The first Max Reger festival ever held is scheduled for the city of Dortmund for May 7, 8 and 9, when five programs will be given. The first is a church concert to bring the Bach organ fantaisie and fugue; the a capella choruses "Palmsonntagmorgen" and "Mehr Odem ist schwach"; the seventh sonata from op. 91, for violin alone; the organ choral fantaisie "Wie schön leuchtet uns der Morgenstern." The second concert is of chamber music, to include the D minor string quartet, the clarinet sonata, lieder for soprano, and the variations for two pianos, on a Beethoven theme. The third is for orchestra, and brings the symphonic prologue, lieder for contralto, "The Nuns" for mixed chorus, and the four movement serenade for two string orchestras. The fourth concert is of chamber music, presenting the E flat string quartet, op. 109; the cello sonata, op. 78; lieder for contralto, and the introduction, passacaglia and fugue for two pianos. The last program is for orchestra and brings the violin concerto, lieder for contralto, and the orchestral variations and fugue, op. 100, on a Hiller theme. The Mayor of the city of Dortmund is nominal chairman of the festival, and the artists include, besides Reger as pianist, conductor and accompanist, Prof. Oskar Schubert, Lula Mysz-Gmeiner, Frau Fischer-Maretzki, Hugo Becker, Frida Kwast-Hodapp, all of Berlin; Karl Straube of Leipsic, Helene Staegemann-Sigwart of Dresden, Henriette Schelle of Cologne, the Bohemian Quartet of Prague, the Dortmund Chorus der Musikalischen Gesellschaft under Carl Holtschneider, the Dortmund Musikverein under Julius Janssen, pianist Willy Eickemeyer of Dortmund and George Hütter of Dortmund as conductor of the Philharmonic Orchestra.

Max Reger has completed his op. 113, a D minor piano quartet, which will have its initial performance at Zurich late in May.

Students at Leipsic Conservatory effected organization last autumn and obtained permission to play an occasional

free evening program in the small hall of the conservatory. The program of April 9 was played by a string quartet, comprising Schaichet, Bransky (Baltimore), Neblung and Roser. They played a Haydn and a Mozart quartet, also the second quartet by A. Gretchaninow. The last named work plainly shows its Russian blood in the rhythms, in the melody building and in the plaintive content often observed. The workmanship seems creditable and the whole result is of a composition only of medium value. The organization of the evening played creditably. Isidor Bransky of Baltimore has been here for two years, under Albert Osborne and Hans Becker. He is very well talented and will probably remain some seasons longer.

The annual spring concert of the Concordia Männergesangverein was given in Zoological Garden Festival Hall under Moritz Geidel. There were male choruses by Wagner, Hegar, Abt, Reinecke, Brambach ("Meeresstille und glückliche Fahrt"), Franz Wagner, E. Herrmann and S. Bren. Violinist Catharina Bosch played the Bruch D minor concerto and the second and third movements from the Sinding A minor suite. Oswin Keller of the conservatory faculty played Liszt's Spanish rhapsody, the third Liebestraum and the Saint-Saëns valse étude. The concert went smoothly in every detail. Keller played in very brilliant manner, and Miss Bosch again afforded great pleasure with her very musical and very agreeable and reliable treatment of the instrument.

EUGENE E. SIMPSON.

#### Pats from Pittsburgh.

An opera by a Pittsburgh composer has been produced at the Royal Opera House in Berlin. Do Pittsburghers appreciate what this means? Next to Paris, Berlin is the foremost art city of the world, and as music is pre-eminently the German art, Berlin may well be called the foremost musical city of the world. The Royal Opera House is its most elect and conservative institution, founded by Frederick the Great and a particular pet of the present Hohenzollern. Here was produced on Saturday Arthur Nevin's Indian opera, "Poia," the inspiration for which had been given by another Pittsburgh author, Walter McClelland, who has made a study of Indian folklore. The acceptance of the work by the intendant of the Royal Opera House is enough to stamp it as unusually meritorious, and its reception on Saturday indicates that the American composer has scored an actual hit.

The uncomplimentary comments of the German critics need not be taken too seriously. When they are kindly disposed they follow Goldsmith's formula of criticism in the "Vicar of Wakefield," and say that "the picture would have been better if the painter had taken more pains." When they are inclined to be critical, as they naturally would be toward a work by foreigners, a scalping party from the Blackfoot tribe could not outdo their fiendish barbarity. Not a single German author from Hauptmann and Sudermann down escapes their malicious and often indecent satire; even the most meritorious works are torn to pieces and pitilessly ridiculed. Sudermann some years ago wrote a series of articles on "The Hooligan as Dramatic Critic" (Verrohung in der Theaterkritik), which gave samples of almost incredible vilification. So the mildly uncomplimentary comments of some of the Berlin journals may be construed as indirect compliments. "Poia" has fared better than "Elektra" or young Wagner's "Bärenhäuter," and the fact that it met with warm approval at the second performance, and will be sung when Roosevelt attends the Royal Opera, is more significant than critical slurs.

Another grand opera by a Pittsburgh composer, "Old Virginia," by J. Vick O'Brien, who has spent many years in studying composition under Humperdinck, has also been accepted by the Berlin Royal Opera. Let Bayreuth look to its laurels if this pace is kept up. Pittsburgh has long been famed for music in a sterner mood—the rhythmic anvil chorus of our gigantic steel industry. But Stephen C. Foster's immortal melodies show that there is native musical genius among these hills and vales and streams, and there is no reason why Pittsburgh should not take an honorable place among the first musical cities of the earth. Another reason, by the way, why the Pittsburgh Orchestra should be saved.—Pittsburgh Gazette Times.

#### Unpopular Popular Songs.

THE MUSICAL COURIER takes an exception to the popularity of the newest popular song, "Has Anybody Here Seen Kelly?" because of the utter inanity of the words and the vulgar commonplaceness of the music. There are good popular songs and bad ones. The Kelly song seems to be unusually bad, and its very badness suggests the field of research that awaits the psychologist with courage and ability to find out what it is that makes a song popular. The process of elimination seems to have been tried pretty thoroughly, leaving one to assume that it is not so much the song as the time and place and incident, if there be any incident, that gives it vogue.—St. Paul Pioneer Press.



NEW YORK, May 2, 1910.

The annual Dambmann-Baldwin concert at the Waldorf-Astoria Hotel April 27 found, as usual, a dressy, appreciative audience, which enjoyed the solos by these artists as well as those of the pupils. Helen B. Hoffman, soprano, has a rich, dramatic voice, as was apparent in her aria from "La Tosca" and in the closing duet, with Madame Dambmann, from "Aida." Emma C. Bowen has unusual range and coloratura facility, displayed in the polonoise from "Mignon." Madame Johnson has the voice and appearance fit for the grand opera stage, warm and expressive. Bertha Skinner, mezzo soprano, has good tone and sings with ease; increased confidence will come with further study. Arnold Altschul, tenor, is intelligent, with real Carusolike voice. He has an important future before him; the duet from "Il Trovatore" with Madame Johnson brought the singers abundant applause, with two recalls. Most of these singers have studied with Madame Dambmann alone, and the result is creditable to both parties; the vocal production has ease, enunciation is clear and the style is good. Madame Dambmann's cradle song was sung with fervent expression, Schubert's "Erlking" highly dramatic, her personal appearance beautiful. An immense bouquet of roses was handed her, a contribution from the pupils. Mr. Baldwin's solo, as well as that of his pupil, Blanche D. Pavie, was much enjoyed, and Lulu Gavette and Mr. Baldwin played accompaniments.

■ ■ ■

Adah Hussey, Carolyn Beebe, Martha Maynard, Glesca Nichols, Frances and Grace Hoyt, Hugh Allen, Berrick van Norden, Frederic Wheeler, Edouard Dethier were the artists engaged in a series of three musicales given by Elizabeth Ruggles at the Maynard residence, 17 West Tenth street, last month. The last program was said to be particularly attractive. Adah Hussey sang songs by Thomas, Harris and Del Riego, and later the "Nonsense Songs" by Lang, this number closing the program delightfully. Hugh Allen made a hit, especially with the ladies, in "Pagliacci" and in four songs by Harris. Massenet, Cornelius and Buzzi-Pecchia. Miss Maynard sang German and American songs, and Mrs. Ruggles played three short pieces by MacDowell.

■ ■ ■

Fidella Dario, of Carnegie Hall, is known as a vocal expert, chorus conductor and composer; her latest achievement is the composing and production of her opera, "The

Battle of the Bronx," at Hudson, N. Y. Careful perusal of the full orchestral score (instrumentation by Severin Froehlich) shows it to be a work of dignity, full of many expressive melodies and characteristic choruses; those for women's voices, in two and four part harmony, are especially interesting. Certain portions contain polyglot phrases, to give prominence to the various nationalities, and which could have been written only by a cosmopolitan woman of the world such as Madame Dario. She is the author of the text, too, and from the foregoing statements it is evident this was something altogether unusual; an opera, libretto and music by Fidella Dario, produced and conducted by the composer—this reads quite like Mozart of old, or Mascagni of the present. Hudson papers devote columns to the two performances, which took place in April.

■ ■ ■

John Finnegan, tenor, has sung in Maine and New Jersey recently; printed praises from local newspapers are reproduced below. May 1 he began his sixth year as tenor soloist at St. Patrick's Roman Catholic Cathedral, Manhattan. The notices:

Mr. Finnegan was perhaps the star of the evening, and his numbers were received with rapturous applause. It is doubtful if Biddeford and Saco have ever heard a tenor who more completely carried them away. After one of his numbers he was compelled to respond to two tumultuous encores.—Biddeford, Me., Record.

The tenor solo, "Walther's Preislied," was faultlessly rendered by John Finnegan, whose voice is true and sweet.—Union Hill, N. J., Despatch.

Of special merit was the manner in which the choristers, with the assistance of John Finnegan, who took the tenor solo, sang Kremer's "Hymn to the Madonna." Mr. Finnegan, soloist at St. Patrick's Cathedral, possesses a voice of bell-like timbre that was admirably suited to the ecclesiastical character of the anthem, and this, as much as anything, contributed to the satisfaction with which the number was received.—Newark Evening News.

Mr. Finnegan's "All Hail, Thou Dwelling" was one of the best solos of the evening, and brought forth a great outburst of applause.—New York Herald.

The Hickerson Trio, consisting of G. Harold Hickerson, pianist; Milton Blankstein, violinist, and Lucien Schmidt, cellist, with Master Raymond Lee, soprano soloist, were prominent in the last meeting, the third anniversary of the International Art Society, Mrs. J. Christopher Marks, president, at Hotel Astor ballroom. Mary Mackid, soprano, a pupil of Paul Dufault, was guest of honor, and following the musical program there was dancing.

■ ■ ■

Margaret I. Bowman, soprano, pupil of Caroline Polhamus, gave a successful song recital at Commonwealth Hall, Montclair, April 28. Melvin Bush, violinist, assisting. She sang arias from "The Huguenots" and "Semiramide" and songs by modern composers. She has a lyric soprano voice and her singing showed good and faithful work.

■ ■ ■

The Hotchkiss School, Lakeville, Conn., 100 miles from New York, has some 200 boys in attendance, among them some who study the piano with F. W. Riesberg. Recently a students' musical was given at the school, in which the following talented and studious boys took part: Douglas S. Moore, of Brooklyn; Willis W. Fay, Auburn, N. Y.; Robert S. Platt, Cincinnati; Richardson Stevenson, Chi-

cago. Piano pieces by Chopin, Moszkowski, Wagner-Lange, MacDowell and Liszt were played, and Harriet B. Riesberg sang several solos.

■ ■ ■

Dr. Lawrence Potter, who studied with well known New York teachers, has a school of music at Evansville, Ind., and recently gave a students' recital in The Rookery building, twenty-three pupils taking part. He is enterprising and progressive, and received his Mus. Doc. degree from a New York institution.

■ ■ ■

The Von Ende Violin Choir contributed these pieces, arranged for violins alone at the May 1 musical service at the Central Baptist Church: "Prayer" and "Procession to the Cathedral," Wagner; "Spring," by Grieg, arranged for violins, by J. Frank Rice. Their playing gave great pleasure, the rest of the program consisting of excerpts from "The Creation," sung by soloists and chorus.

■ ■ ■

George Downing, the baritone, sang "The Lay of the Bell," with the Mendelssohn Union, Orange, N. J., Arthur Mees, conductor, last week, receiving generous applause. Conductor Mees was equally pleased, and the Newark News next day said:

In the role of the Master Workman the bass has much to do. Mr. Downing proved himself to be so well equipped for what was expected of him that his singing throughout the evening was very satisfying. His voluminous and agreeable tones are firmly controlled, and he sings with a breadth of style and a virile spirit that are stirring.

All who know Downing believe he will always prove himself capable of anything expected of him, for he is enthusiastic in his music, has entire confidence, is experienced, and possesses personality and magnetism.

■ ■ ■

Bidkar Leete, piano pupil of Charles Lee Tracy, is unusually talented, and when recently Fritz Kreisler's regular accompanist could not officiate, Mr. Leete was called upon. His playing was so satisfactory to Kreisler that he asked Mr. Leete if he had not studied in Europe. Next he was called upon to play the violinist's accompaniments at a White House recital before the President and guests. "You have the soul for music," Kreisler said to him, and President Taft congratulated him.

■ ■ ■

Conrad Wirtz and his choir are doing excellent work at Grace Emanuel Church, 116th street. Last Sunday works by Parker, Eyer, Field, Buck, Martin, Filby, Stainer and Monk were sung.

■ ■ ■

Amy Grant gives "Pelleas and Melisande" as a reading with piano obligato at the Garo Studio, Boston, May 5.

■ ■ ■

Susan Hawley Davis, of New York and Bridgeport, presented eleven of her pupils in a song recital on April 28, at the Waldorf-Astoria. Annie Louise David, harpist, assisted.

■ ■ ■

George Folsom Granberry made a little speech to the audience assembled in Carnegie Chamber Music Hall last Saturday morning at the musicale given by a number of pupils in the school. He said that these musicales were not for purpose of exhibiting the pupils, but were, in fact, a part of the training. One of the players of the morning, Margaret Howard, of Mobile, Ala., did not

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know a note of music one year ago last October, and yet at her first public appearance Saturday, the young lady played with excellent technic, a bagatelle by Beethoven, in D major, a number from Mendelssohn's "Kinder Stücken," and the Dvorák "Humoresque." Adele Sloane Hammond and her sister, Emily Hammond, who are great-granddaughters of the late William H. Vanderbilt, played little pieces by Burgmuller and Lynes and together added a duet, "The Cavalier," by Gurlitt. Other little players who did well were Lucy Hartwell Train, Margaret Adams Train, Dorothy Klenke, Nina Chatillon, Marian Paschal, Elaine Klenke, Genevieve Paddock and Stanley Paschal. Margaret Schiefelein, another great-granddaughter of the late William H. Vanderbilt, and granddaughter of Mrs. Elliott F. Shepard, played with much taste and freedom an "Air de Ballet," by Depret; the waltz from "Faust," and a tarantelle by Pieczonka. Miss Feltus, of the advanced students, performed with marked skill the musical setting by Rosseter Cole for "Hiawatha's Wooing," while Walter Helek-Siple recited Longfellow's popular poem. Miss Love, another pupil, played numbers by MacDowell—"Autumn Song," and "To a Water Lily." The Misses Dillabough and Dudgeon united in playing "Marche Heroique," by Schubert, and in addition each played two solos. The recital closed with a performance of an arrangement of "The Coronation March," from "Le Prophète," the players being the Misses Boyce, Feltus, Hutton, Love, Chapman, Frank, Jalkut and Ross.

On April 24 at the studio of Anna E. Ziegler, Metropolitan Opera Building, Ida Marcella Cowen gave her second annual song recital, presenting an interesting program in four parts devoted to Italian, German, French and English songs.

The New York Philharmonic Society has engaged Francis MacMillen as soloist for November 29 and December 2.

Lucien Schmit, the young virtuoso cellist, took a prominent part at the concert given by the International Art Society at the Hotel Astor on April 25. Master Schmit played a "Caprice Hongroise" (Dunkler) and a Chopin nocturne in response to an enthusiastic encore; also the cello part in three trio numbers.

The piano recital by Harry Anderton, assisted by William Small, violinist, Friday evening at Y. M. C. A. Hall, Paterson, N. J., drew a large audience of intelligent music lovers and friends of the recitalists. Mr. Anderton's performance of the B flat minor sonata, Chopin; the nocturne in C minor, op. 48, and Pahst's virtuoso transcription of the waltz in Tschaikowsky's "Eugen Onegin," were the chief features of the program. At the close of the latter he was recalled five times. His touch is strong and virile, but refined and delicate: he has an admirable technic and ample temperament. His playing reflects credit on the

methods employed by E. M. Bowman, of Steinway Hall, New York, whose pupil he is.

The following notices refer to Frederic C. Freemantel's success in performances of "Judas Maccabaeus" and "Damon and Pythias":

Freemantel, who essayed the part of Judas Maccabaeus, was well equipped with an exceptionally fine tenor voice, to which he adds the charm of devotional and dramatic delivery. Upon the tenor soloist in Judas Maccabaeus falls the heaviest burdens, the most exacting air being "Sound and Alarm." But Freemantel's true tenor never failed him. His knowledge of the technic of tone and production, excellence of phrasing and clear enunciation were all in evidence.—Bethlehem Times.

The role of Judas Maccabaeus was splendidly sung by Frederic C. Freemantel. The Doctor has an excellent voice which he uses with admirable skill. He sang with splendid style and spirit.—Bethlehem Globe.

Freemantel repeated his success (in Prout's "Damon and Pythias") of last year when he appeared with the Arioso Society. His reception last evening was most flattering and he responded in his finished and masterly manner. His clear enunciation and artistic phrasing will long be remembered.—Allentown Chronicle and News.

Freemantel is a genius as a singer of ballads. His is an art that takes. Insignificant little things become invested with a new and unsuspected charm when sung by him. His first object seems to be that the listener shall not miss a word of his song and then he interprets those words with wonderful art, through the medium of a voice that is a tenor of the purest, clearest sort.—Allentown Call.

Appearances by four of Emma Roderick's pupils are among the successes reported from the New York studio of this well known teacher of singing. The press notices read:

Miss Orton as Zipporah did a fine piece of work. Her acting was most admirable. Especially in her duet with Moses, "What Is the Meaning of this Golden Glory," did she excel, rendering the fine words and exquisite sentiment of the song with true artistic feeling and rare interpretation.—Sun, Rome, N. Y.

The lovely Lila Kavenagh as Artea the Goddess made a splendid impression.—New York World.

The "Cavatina" from "Semiramide," by Rossini, was sung by Mrs. Kevin in a manner to win for her a decided success. Mrs. Kevin has a pure and flexible voice, whose upper tones are particularly soft and sweet, and with her method of production no fault can be found.—Daily Olympian, Olympia, Wash.

The specialties were of a high order, Nedra Perry's singing being especially deserving of praise. She has a voice far above that of the average public singer. Miss Perry is a pupil of Emma Roderick, the famous vocal instructor, of New York.—Charlotte, N. C. Observer.

An operatic concert under the direction of Roberto Corruccini was given at the Carnegie Lyceum on April 28. The special features were M. Corruccini's rendition of the cavatina buffa from Rossini's "Cenerentola"; aria ("Faust") and cavatina ("Lucia"), by A. Clark, baritone; cavatina ("La Sonnambula") and variation ("Carneval of Venice") by Lena Mason, soprano, the former a Corruccini pupil, the latter a pupil of Giorgio Sulli. The duetto cornico ("L'Elisir d'Amore") by Miss Mason and Mr. Corruccini

was delightful and the berceuse ("Jocelyn") for oboe and cello, as well as the other instrumental numbers, were well rendered.

Eva May Campbell, a professional pupil of Hildegard Hoffmann Huss, has just been re-engaged as soprano soloist for the coming year at St. Luke's P. E. Church, Norfolk, Va. This is considered the finest church position in Norfolk, and Miss Campbell is said to have given greater satisfaction than any of her predecessors, as she has the truly artistic temperament, and an unusually lovely voice. She has been in great demand for recitals and concerts this winter, having recently sung with great success at the Women's Club, also in a production of "Aida" in concert form, and in Dubois' oratorio, "The Seven Last Words of Christ."

On April 21, the choir of the Park Avenue M. E. Church, Robert W. Butler director, rendered Rossini's "Stabat Mater." The assisting quartet was Edna P. Smith (soprano), Persis A. Thompson (contralto), Charles R. Hargreaves (tenor) and Robert W. Butler (baritone). Maud Thompson presided at the organ.

On April 30 Edouard Dethier, violinist, and Carolyn Beebe, pianist, played two sonatas at the meeting of the Bohemians, the well known organization of leading New York musicians. Another taking part in the program was Morton Adkins, the new baritone whom London Charlton has taken under his management. The Beebe-Dethier sonata recitals will be given on tour next season, while a series of appearances will be made in New York, Chicago and Boston.

#### Term Ending at Guilmant Organ School.

The final weeks of the year at the Guilmant Organ School are full of activity, and the closing events full of interest. Commencement day has been fixed for Thursday, June 21, at eight o'clock in the evening. As heretofore, the graduation exercises will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, to which the public are invited. This will be followed by the Alumni dinner, and a theater party the following day. During May, lectures and lessons in special subjects follow in rapid succession. The Rev. Dr. Howard Duffield is now in the midst of his course on "Hymnology" (with illustrations at the organ by Mr. Carl). Organ tuning and repairing is under the direction of Gustav Schlette, who takes the class to different churches, so as to show the various actions and methods of building. For organ construction, the students visit the organ works of the Odell Company in West Forty-second street. Director Carl is personally attending to three weekly students' recitals, as well as the many details necessary during the closing weeks. The final examinations will be held on May 20 (paper work) and May 23 (at the organ), the latter before the board of examiners, and coincide with those of the American Guild of Organists.

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## CHICAGO AND THE MIDDLE WEST

CHICAGO, Ill., April 30, 1910.

The Chicago and Middle West offices of the Musical Courier Company have moved to suite 615-625 Orchestra Hall Building. The increase of business of THE MUSICAL COURIER publications has necessitated the change. The office, as in the past, is open between the hours of 9 and 5 daily.

■ ■ ■

The Musical Art Society next year will be managed by Frederick Wessels. The following letter has just been received by Carl Kinsey, present business manager of this musical society:

CHICAGO, April 26, 1910.

Dear Sirs:—At a meeting of the board of directors of the Musical Art Society of Chicago, held this date, it was resolved that Mr. Frederick Wessels be appointed business manager of the Musical Art Society of Chicago for the seasons 1910 and 1911. That the secretary pro tem be instructed to send a copy of the resolution to Carl Kinsey, present business manager of said Musical Art Society of Chicago, explaining therein that the change of business management was made on request of Frederick Stock, director, who expressed a desire to the board of directors that Frederick W. Wessels be appointed. The board of directors believe it would be to the best interest of the Musical Art Society to concede with the wishes of Mr. Stock. It was further resolved that the secretary pro tem be instructed to convey to you on behalf of the directors and stockholders of the Musical Art Society of Chicago their kindest expressions of good will, and to thank you for the excellent financial result shown by you for the season of 1909 and 1910.

Yours truly,

(Signed) W. B. Ross, Sec'y pro tem.

Approved—Arthur Bissell, president.

Next Monday the directors and officers for the years 1910 and 1911 will be elected, and it is reported from an excellent source that only two of the old directors will be re-elected. Mr. Kinsey was somewhat surprised at the decision taken by the board of directors, and refused to believe that Mr. Stock was responsible for the appointment of another business manager. Last year Mr. Wessels was approached by the board of directors to accept the post of business manager of the said Musical Art Society, but declined. Mr. Kinsey was then chosen and undertook the difficult task which was before him, namely, to pull out of debt this society. At the time of his nomination the society was indebted for a sum amounting to \$600, and at the conclusion of his term not only has this debt been wiped out, but a surplus of \$800 is credited to said society. Mr. Kinsey has been, and is, one of the central figures in the musical field in this city, and financially as well as artistically has always been successful. Mr. Wessels is the business manager of the Theodore Thomas Orchestra. He is an enterprising man. At the close of next season (though this has not been given out by the Thomas Orchestra management) Mr. Stock and his men, assisted by the Toronto Mendelssohn Choir, will make a trip to Europe, a special boat being chartered and an invasion of England is one of the coups Business Manager Wessels has in mind. In England, as elsewhere in Europe, first class orchestras give concerts in many respects su-

perior to the programs given in Chicago. It is, therefore, to be hoped that the Theodore Thomas Orchestra next year will enlist new men better fitted for their position, men who will ask and who can command a salary which will be sufficient to prevent them from appearing in local restaurants.

■ ■ ■

Next Sunday afternoon, May 1, Robert J. Dolejsi, violinist, and Prudence Neff, pianist, will be heard in a joint recital at Music Hall. Miss Neff is a pupil of Glen Gillard Gunn, the well known pianist.

■ ■ ■

Dr. Carver Williams, the basso, sang last Friday evening, April 29, at Laporte, Ind., in a joint recital with Otto Meyer, the American violinist.

■ ■ ■

George Ade Davis, press representative of the Chicago Musical College, will return from his wedding trip tomorrow afternoon and will be at his desk at the college Monday morning, May 2.

■ ■ ■

Sibyl Sammis-McDermid, the distinguished soprano, will sing at Ann Arbor, Mich., on May 10, in "The New Life." On May 27, she will appear in the same locality with the Choral Singing Society, taking the part of Marguerite in Gounod's "Faust," when this opera will be given in concert form. The latter part of May, Mrs. McDermid will be heard in a private recital in New Jersey. June 28, she will be one of the soloists when the New York Music Teachers' Association in session at Syracuse presents "Elijah."

■ ■ ■

Frank Waller, the organist of the Memorial Church of Christ, is not only a talented musician, but has won much honor when at the University of Madison as a racer. In that last capacity he won new laurels in Pittsburgh, winning a race under the colors of the Chicago Athletic Club.

■ ■ ■

The Theodore Thomas Orchestra has engaged Francis Macmillen as one of its soloists for next season. He will appear November 19 and 20.

■ ■ ■

William H. Sherwood left Chicago last Wednesday morning, April 27, for Tiffin and Findlay, Ohio, where he and Mr. Marcosson, the violinist, will give a concert the same evening. Mr. Sherwood came back the following day to his duties at his music school and will not start out again until May 3, when he will go to Lincoln, Neb., giving a concert there May 4 in the Nebraska Wesleyan University. Then he will go to the colleges where he is visiting director—at Lexington College for young women, Lexington, Mo., at the Presbyterian College, Milford, Tex., and the Daniel Becker College at Brownwood, Tex. On May 15 Mr. Sherwood, Sig. Frosolono and Madame Frosolono will give a joint concert in the Illinois Theater. Mr. Sherwood has had a most successful trip in the South, meeting everywhere with great enthusiasm and attracting unusually large and appreciative audiences.

■ ■ ■

Luella Chilson-Ohrman, who will go to Europe for the summer vacation, coming back to Chicago the latter part

of October, has had one of the most successful years since her debut as a professional two years ago. Her dates for the past year follow:

September 2—Soloist, New York Symphony Orchestra.  
September 8—Recital, Western Ave. M. E. Church.  
November 8—Soloist, Steinle Trio, Oshkosh, Wis.  
November 9—Soloist, Milwaukee.  
November 10—Recital, Cable Hall.  
November 23—Soloist, Evanston Choral Club.  
December 2—Soloist, Orphans' Club, Cincinnati, Ohio.  
December 6—Soloist, Amateur Musical Club.  
December 8—Recital, Woman's Outdoor League.  
December 11—Soloist, Culture Club.  
December 19—Recital, West Side Woman's Club.  
January 5—Soloist, Portia Club.  
January 12—Soloist, Symphony Orchestra, Bay City, Mich.  
January 14—Soloist, Concert, with Arthur Dunham, Oak Park.  
January 20—Soloist, Steinle Trio, Milwaukee.  
January 22—Recital, Ohio Wesleyan School of Music, Del., O.  
January 28—Recital, Ferry Hall Seminary, Lake Forest.  
February 2—Recital, Waupaca, Wis.  
February 3—Soloist, Colonial Club, Milwaukee.  
February 4—Recital, Woman's Club.  
February 6—Soloist, Steinle Trio, Milwaukee.  
February 13—Recital, Chicago Girls' League.  
February 25—Recital, Lawrence Conservatory, Appleton, Wis.  
February 28—Concert, Symphony Orchestra, Saginaw, Mich.  
March 3—Recital, Milwaukee Woman's Club.  
March 14—Soloist, "Judas Macabreus," Calgary, Can.  
March 15—Recital, St. Hilda's College, Calgary.  
March 20—Recital, Auspices D. A. F., Seattle, Wash.  
March 21—Recital, Seattle, Wash.  
March 24—Recital (return date), Calgary.  
April 1—Recital, residence of Mrs. W. A. Holabird.  
April 2—Recital, residence of Mrs. W. A. Holabird.  
April 9—Concert, Swedish Singing Society.  
April 12—Soloist, Annual Concert—amateur.  
April 18—Recital, Clinton, Iowa.  
May 3—Soloist, "Elijah," Appleton, Wis.  
May 12—Soloist, festival, Mt. Pleasant, Mich.  
May 13—Soloist, "Hymn of Praise."

■ ■ ■

Harcourt Browne will appear as leading soloist at the lecture in behalf of the homeless men of Chicago to be delivered by Rev. Dr. McCorry, of the Paulist Fathers, Friday evening, May 6, in Orchestra Hall. The Paulist choir will furnish the musical setting of the lecture, which is entitled "The Story Beautiful," which recently won first prize in the Philadelphia contest. Among the novelties will be "The Angelus," by Sir Edward Elgar, and a new series of motets. Master Dee, a famous member of the choir, will contribute some of the best arias in his repertory, and from a musical standpoint alone the entertainment will be notable.

■ ■ ■

John C. Shaffer and members of the Chicago Executive Committee of the Chicago Opera will meet Otto Kahn, of New York, who has promoted the subscription of stock for the New York end of the Chicago company. The meeting takes place in New York next week.

■ ■ ■

Ragna Linne, the soprano, was one of the soloists at the concert given in Orchestra Hall Wednesday, April 20, for the benefit of the Norwegian Old People's Home. The artist was at her best and won much applause.

■ ■ ■

The North Shore Festival, which will take place in the new Northwestern University gymnasium, June 1, 2 and 4, will enlist a festival course of 600 singers and a children's chorus of 1,200 voices. The first concert will take place Wednesday, June 1, when Saint-Saëns' "Samson and Delilah" will be presented under the direction of Peter C. Lutkin, with Ernestine Schumann-Heink, David Bispham, Albert Borroff, Evan Williams, Marion Green and David Duggan as soloists. At the second concert, Madame Osborne-Hannah and Evan Williams will be the soloists. At the same concert David Bispham will be heard in the song "To the Evening Star," from "Tannhäuser," and in a duet with Madame Osborne-Hannah. At the same concert the soloist will be Schumann-Heink, who will sing an aria from "Gerechte-Gott," and a group of songs by Schubert. Verdi's "Requiem Mass," with Jane Osborne-Hannah, Rose Lutiger-Cannon, Evan Williams and Allen Hinckley will be heard at the fourth concert.

■ ■ ■

Two songs from the pen of Lulu Jones Downing, the talented Chicago composer, met with great success at the

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MARIION GREEN

Evanston Women's Club last Tuesday afternoon. The composer was at the piano and played the accompaniments for Mrs. Sanger Steel, the soprano.

The postgraduates of the piano department of the American Conservatory will give recitals in Kimball Hall Saturday afternoon, May 7 and 14. Hedwig Walther, Raymond Martin and Ella Ahlschleger will play on May 7.

The American Conservatory Orchestra will give a concert at Music Hall Tuesday evening, May 10, under the direction of Herbert Butler.

The examinations in the normal department of the American Conservatory will be held Tuesday and Wednesday, May 10 and 11.

Madame Sturkow-Ryder appeared in a well balanced program last Friday, April 29, being the last of the series of musicales given by Mr. and Mrs. Carl N. Werntz in the studios of the Chicago Academy of Fine Art. Madame Sturkow-Ryder met with her usual success.

A faculty concert by members of the Cosmopolitan School will take place at the Auditorium Recital Hall Monday evening, May 9. Dr. Carver Williams, baritone, Harriet Case, Clara Aidan, and Josephine Gamble, will furnish the program. Pupils of the same school will be heard in a recital next Saturday, May 7.

Ruth Pinch, one of the most talented members of the Birdice Blye's artist class, during the past two years, has just been appointed director of piano at Huron College, Huron, S. Dak. Miss Pinch has improved greatly during her study with Madame Blye, and will appear in a number of concerts the coming season. She will continue her lessons with Madame Blye during the summer months of each year.

The May announcement of artists now being sent out by the musical agency department of E. A. Stavrum's extensive and ever progressive bureau, is one of the most unique and attractive products of the printer's art that have been received at this office in many a day. The work is a product of Mr. Stavrum's music press, which makes a specialty of printing attractive circulars for artists, offering advantages in the line of editing and translating critiques, giving valuable suggestions as to form and style, such as the ordinary printer cannot give because of not being familiar with the musical profession and its peculiar needs. In order to meet more completely the needs of clubs desiring combined musical and lecture talent, Mr. Stavrum is gradually adding lecture talent of high order to his list. During May he has important bookings for Cy Warman, the writer of railroad stories, one of the leading authors of Canada.

Allen Spencer, the pianist, and instructor at the Amer-

ican Conservatory, will be heard in conjunction with the Minneapolis Symphony Orchestra, at the teachers' convention at Danville, Friday evening, May 6. Mr. Spencer appeared last week at Appleton, Wis., and Galesburg, Ill., and judging from the press notices, met with great success.

Mrs. Stacey Williams, the vocal teacher, has planned to sail for Europe via Montreal, about the middle of June. Her itinerary includes Oberammergau, where she will witness a performance of the "Passion Play."

RENE DEVRIES.

#### Sturdevant Dixon Hackensack Studio Recital.

Mrs. Sturdevant Dixon, whose Manhattan and Hackensack piano studios are scenes of activity, arranged a program of ten numbers at Hackensack, N. J., last week, showing the consistent progress of the pupils. Bach's D major gavotte, arranged for two pianos, six hands, was played by Misses Best, Terhune, Blauvelt, Kathryn Terhune, Maloise Sturdevant Dixon and Van Dusen, the com-



MRS. STURDEVANT DIXON PUPILS.  
Hackensack Studios.

bination representing young pianists of all degrees of advancement, but only one pianistic aim, that of perfection. Edith Ackerson did pretty work, playing pieces which she played subsequently, transposed into various keys, on request of auditors. Dorothy Newkirk has good technic and clean-cut style; she deserves particular mention, also for her clever transposing. Maloise Sturdevant Dixon's growing technic and understanding are evident; she played with absolute clearness, and musically. Schumann's "The Wild Horseman" and Beethoven variations on "Nel Cor." Flossie Diaz played the "Intermezzo Pizzicato" especially well, with crisp touch and understanding, playing a traits

posed piece ("Melodie," C major, from op. 68, by Schumann) excellently. Little Ruth Gardner Green never missed a note in little pieces by Reinecke and MacDowell, transposing and playing "Dolly's Lullaby" into the keys of G and G flat, following the original key of A flat. Nice touch and clean staccato characterized the playing of Anna Terhune; she is making steady progress. Palmira Franco has musical blood, evinced in her playing of a nocturne and etude by Chopin, and Kullak's octave study in E flat, all very tastefully done. Kathryn Terhune played an octave study by Concone with bravour, and Nevin's "Gitarre" with expression. Misses Best and Franco, and Mesdames Voorhis and Dixon collaborated in the final number, Dvorak's "Slavonic Dance," for two pianos, playing brilliantly, with entire unity. Mrs. Dixon announced that some of the pianists had never played with their associates until that afternoon. Miss Best and Mrs. Voorhis are teachers, but, on the alert to gain everything that is good in modern piano pedagogy are devoted adherents of Mrs. Sturdevant Dixon.

The musical observer could but note several characteristics of this teacher, first, that she has equal success with both primary and advanced students. Second, they all play without the notes, both solos and ensemble pieces; this is insisted on, and knowing it has to be, the pupils do it. Third, they play not alone the notes, but get the inner meaning of the music. Finally, the playing is never blurred, or covered with false use of the pedal; everything is perfectly clear in outline, and consequently enjoyable.

Mrs. Dixon announces a recital for this Wednesday afternoon, May 4, at her uptown studio, Shelburne Hall, 21st street and Morningside avenue, West.

#### Gerville-Réache at Columbus.

Jeanne Gerville-Réache, the famous Manhattan Opera contralto, gave a song recital under the auspices of the Women's Music Club of Columbus at Memorial Hall, Columbus, Ohio, on April 26, rendering the following program:

J'ai perdu mon Eurydice (Orphée and Eurydice).....	Gluck
Printemps qui commence.....	Saint-Saëns
Mon cœur s'ouvre à ta voix (Samson and Delila).....	Saint-Saëns
Still Wie die Nacht.....	Bohm
Der Erlkönig.....	Schubert
Ich Grolle Nicht.....	Schumann
Air de la Cecca (La Gioconda).....	Ponchielli
Stride la vampa (Il Trovatore).....	Verdi
Hindi Slumber Song.....	Harriet Ware
Love's Trinity.....	De Koven
At Twilight.....	De Koven
L'amour d'argent.....	Chaminade
Chanson Slave.....	Chaminade
Haifali.....	Couperin
D'une Prison.....	Reynaldo Hahn

The audience numbered 2,700, being one of the largest in the history of the club. Madame Réache was most enthusiastically applauded and compelled to respond to many encores, among them the famous Carmen "Habacucra," which greatly delighted the audience. Madame Réache will sail next Thursday on La Lorraine.

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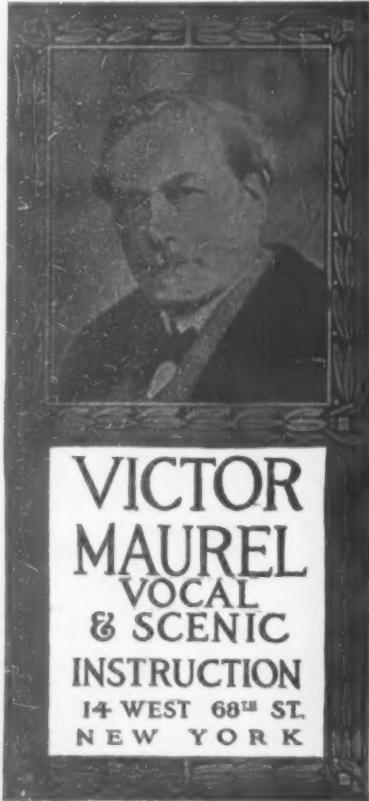
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## BIRMINGHAM, ALA., FESTIVAL.

BIRMINGHAM, Ala., April 22, 1910.

The second music festival under the auspices of the Birmingham Festival Association, organized last year, with the New York Symphony Orchestra and a quartet of soloists, came to a close last evening after one of the most financially successful series of concerts ever given in the city. The Jefferson Theater was filled at all the evening performances, standing room being sold in parquet, balcony and gallery for the Wagner program, while only a few seats were empty at the matinees. It is more than probable that had the theater been larger a good sized surplus toward the festival of 1911 would have been left in the hands of the association. Of the artistic side of the concerts much might be said. The programs were excellent and well arranged. While the Wagner program drew the largest crowd it was otherwise hard to choose between them. They were as follows:

TUESDAY EVENING, APRIL 19.	
Soloists—Sara Anderson, soprano; Reed Miller, tenor; Mrs. Truman Aldrich, Jr., piano.	Weber
Overture, Oberon	
Chorus—	
The Nymphs of the Woods	Delibes
The Primrose	Scharwenka
Two-part choruses (piano accompaniment).	
Treble Clef Club.	
Air from Le Cid	Massenet
Mrs. Aldrich.	
Variations on the Austrian National Hymn	Haydn
Scherzo, op. 45	Goldmark
Concertstück	Weber
Mrs. Aldrich, with orchestra.	
Chorus—	
Whene'er the Sounding Harp Is Heard	Brahms
The Death of Trenar	Brahms
Trios (horns and harp accompaniment).	
Treble Clef Club.	
Air from Pagliacci	Leoncavallo
Mr. Miller.	
Chorus, Song of the Norns	Hofmann
(Orchestra accompaniment)	
Treble Clef Club.	
From The Damnation of Faust—	Berlioz
Dance of the Sylphs	Berlioz
Rakoczy March	
WEDNESDAY AFTERNOON, APRIL 20.	
Soloists—Nevada Van der Veer, contralto; Alexander Saslavsky, violin.	
Overture, Leonore No. 3	Beethoven
Moments Musicales	Schubert
Serenade	Moszkowski
Symphonic poem, Ultava	Smetana
Concerto	Bruch
Mr. Saslavsky.	
Spring Song	Mendelssohn
Spinning Song	Mendelssohn
Air, Ah, Mon Fils, from Le Prophète	Meyerbeer
Madame Van der Veer.	
Spinning Wheel of Omphale	Saint-Saëns
Russian Song	Rimsky-Korsakoff



WEDNESDAY EVENING, APRIL 20.

EUGENE ONEGIN.

By Peter Tschakowsky.

Madame Lorin (soprano)	Madame Anderson
Olga and Tatyna (contralto)	Madame Van der Veer
Eugene Onegin (baritone)	Marcus Kellerman
Lenksi (tenor)	Reed Miller
Triquet (tenor)	Reed Miller

Chorus by the Musical Festival Chorus.

THURSDAY AFTERNOON, APRIL 21.

Soloists—Reed Miller, tenor; George Barrere, flute.

Symphony, From the New World	Dvorák
Air from La Tosca	Puccini

Mr. Miller.

The Nutcracker Suite	Tschakowsky
Concertino	Chaminade

Mr. Barrere.

Songs	Mr. Miller.
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Hungarian Rhapsody No. 1

Liszt

THURSDAY EVENING, APRIL 21.

GRAND WAGNER NIGHT.

Soloists—Sara Anderson, soprano; Marcus Kellerman, baritone.

Tannhäuser—

Overture.

Elizabeth's Air, Act II.

Madame Anderson.

Song of the Evening Star.

Mr. Kellerman.

Lohengrin—

Prelude.

Elsa's Dream.

Madame Anderson.

Prelude and Bridal Chorus to Act III.

Prayer and Finale.

Festival Chorus.

Meistersinger—

Prize Song.

Dance of the Apprentices.

Choral, Awake, Awake, from Die Meistersinger.

Festival Chorus.

Walküre—

Wotan's Farewell.

Mr. Kellerman.

Ride of the Valkyries.

Tristan and Isolde, Prelude and Finale (Isolde's Death).

Madame Anderson.

From a local standpoint the programs of Tuesday and Wednesday evenings were of interest, in which local talent played conspicuous parts. In the former the Treble Clef Club and Mrs. Truman Aldrich, Jr., assisted, while in the latter a chorus of about 150 voices took part. The work of the Treble Clef Club under its efficient director, William Gussen, was greatly enjoyed, especially the Brahms and Hofmann numbers. The piano accompaniments of the choral numbers were played by Carrie R. Handley, the regular club accompanist, in a very creditable manner. Judging by the storm of applause which greeted Mrs. Aldrich after her playing of the Liszt arrangement of the Weber concertstück, it was the popular number of the evening. This was Mrs. Aldrich's premier appearance as soloist with orchestra, and a higher

compliment could hardly have been paid her work than the request from the conductor immediately following the rehearsal that she play with the orchestra in Chicago this summer during the engagement at Ravinia Park, in August.

The chorus work in "Eugen Onegin" was good, the preparation for which has been in the capable hands of Fred L. Grambs, assisted by Mrs. Flournoy Rivers, who trained some fifty of the girls from the Allen School to augment the regular chorus.

The other programs speak for themselves. The varied orchestral numbers were pleasing and the soloists proved highly acceptable. Of these Mr. Kellerman was the only stranger, Madame Anderson having sung here several years ago in one of the festivals and Mr. Miller and his wife, Madame Van der Veer, having been the soloists of last year's festival. Mr. Miller is always warmly welcomed here, where he lived for several years. Mr. Kellerman, whose inning as soloist did not come until the last program, was greatly enjoyed in his Wagner numbers and was several times recalled, as were the other soloists upon their several appearances. No encores were permitted in the Wagner program.

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Announcement is made of the approaching marriage of two of this city's popular singers, Glen O. Friermood and Ila Nunnally, which will take place at the bride's home in Ashville, Ala., on April 30. Following the ceremony, Mr. and Mrs. Friermood will leave for a trip of two weeks, during which time they will attend the Cincinnati festival, afterward visiting Mr. Friermood's relatives in Marion, Ind., where they will give recital before their departure for Europe on May 18. They will spend the summer in Berlin.

LAURA JACKSON DAVIDS.

### Adah Hussey in Pittsburgh and Columbus.

Adah Hussey's beautiful voice and personality won for her resounding praise in both Pittsburgh and Columbus, on the occasion of recent visits. Her most recent triumph was with the Apollo Club, of Brooklyn, recalls and encores following her singing. Following are notices from Pittsburgh and Columbus:

The contralto, Adah Campbell Hussey, was the star of the evening. Her voice is remarkably soft and full.—Pittsburgh Press.

Miss Hussey's Angel was another delicious development, her contralto, together with her robust interpretation of the part, combined to give the idea of the meaning and relations.—Pittsburgh Gazette.

Adah Hussey was splendidly received. Her voice is a lovely contralto, her tone being round and vibrating. Her readings were dignified and teeming with temperament. She fully met with the expectations of her audience and the Oratorio Society.—Columbus Press-Post.

Adah Hussey, the contralto, is a remarkably clever vocalist. She has a rich cello like voice of splendid timbre, and was heard with telling effect in the familiar air of the Angel, "Wait Patiently for Him." Miss Hussey has undoubted charm, besides possessing a remarkable memory, singing all her work with no score in hand.—Columbus Evening Dispatch.



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## MUSIC IN COLUMBUS.

COLUMBUS, Ohio, May 1, 1910.

May festivals everywhere! Columbus will send a large number of music lovers to the Cincinnati May festival, Tuesday, May 3. The capital city is always greatly interested in the music enterprises of the Queen City.

Columbus will have its festival, too, May 9 and 10. The complete program follows:

MONDAY EVENING, MAY 9.	
Overture, <i>The Flying Dutchman</i> . . . . .	Wagner
Ballad, Young Lochinvar . . . . .	Chadwick
Herbert Witherspoon.	
Symphony, No. 4, D minor . . . . .	Schumann
Chorus, <i>Holy Art Thou</i> . . . . .	Handel
Orchestra and organ accompaniment.	
Overture to <i>Donna Diana</i> . . . . .	Von Rennick
Vittoria, Madrigal . . . . .	Florida
La Caid, <i>Air du Tambour Major</i> . . . . .	A. Thomas
Mr. Witherspoon.	
A Legend . . . . .	Tchaikowsky
Lullaby of Life . . . . .	Leslie
Moonlight . . . . .	Fanning
Oratorio Society, a capella.	
The Bee . . . . .	Schubert-Stock
Humoreska . . . . .	Dvorak-Stock
Song of the Vikings. . . . .	Fanning
Oratorio Society and Thomas Orchestra.	
TUESDAY AFTERNOON, MAY 10.	
Overture, <i>Der Freischütz</i> . . . . .	Weber
Scene and aria, <i>Wie nahte mir der Schlummer</i> , from <i>Der Freischütz</i> .	
Corinne Rider-Kelsey.	
Largo from symphony <i>The New World</i> . . . . .	Dvorak
Concerto for cello, B minor . . . . .	Goltermann
Bruno Steindel.	
Overture, <i>Sakuntala</i> . . . . .	Goldmark
Aria, <i>Il est doux, il est bon</i> , from <i>Herodiade</i> . . . . .	Massenet
Madame Kelsey.	
Hungarian Rhapsody No. 2. . . . .	Liszt
TUESDAY EVENING, MAY 10.	
Samson and Delilah . . . . .	Saint-Saëns
Soloists—Margaret Keyes, Herbert Witherspoon, Marion Green, Full Oratorio Society Chorus, Theodore Thomas Orchestra accompanying; Frederick Stock, director.	

Madame Gerville-Réache, prima donna contralto, gave a superb program of songs in Memorial Hall, Tuesday evening, this recital being the last of the Women's Music Club season. Madame Gerville-Réache was greatly admired, her program was delightful, and general satisfaction expressed in her appearance as the last soloist in the course.

The Music Club endeavors to present new artists to its members, rarely giving artists a second engagement in its course on account of having but six artist concerts, and these six, the governing board believes, should be the most prominent singers whom the club presents for the first time. It is the only opportunity the majority of the club members ever have to hear the great artists, and the year's program is thus kept freshly attractive by constantly selecting new material. The plans of the club for next year are comprehensive and unusually varied.

Tuesday evening, April 26, brought to a close the seventh year of the Women's Music Club in its era of wonderful growth and the thirtieth of existence. In these last seven years the majority of the world's greatest artists and orchestras have been presented, and the growth within the club's active membership has been phenomenal.

Mrs. Wilbur Thoburn Mills gave a half hour of delightful organ music at Memorial Hall on Tuesday evening just before the Gerville-Réache song recital. These "half hours with the organ" will be features of the artist evenings next year.

Marie Kullak-Busse, the well known lyric soprano, and pupil of Lilli Lehmann, sang last week for the German Club of Chicago.

Edna M. Wildermuth, teacher of piano, gave a pupils' recital Thursday evening in the Avondale U. B. Church. John A. Wagner, tenor, assisted.

Herman Ebeling presented a class in piano at his residence studio, 649 Franklin avenue, last Tuesday evening. David Rohe, basso, sang several songs.

The Girl's Music Club gives its last concert for this season in the auditorium of the Columbus Public Library Saturday afternoon, May 7. The members who participate are Lucille Earl, Gertrude Meyers, Florence Weisz, Lucile Martindale, Mary Lewis, Ida Cochran, Ethel Nichol, Virginia Thomas. The assisting artist will be Mrs. Henry C. Lord, mezzo soprano. The accompanists, Mrs. J. B. Orbison, Frances Fisher and Mabel Rathbun.

The Ziegler-Howe Sextet Club gave a charming concert in Lindenbergs Recital Hall Thursday evening of last week. This organization compares favorably with any of the visiting chamber concert organizations. Oley Speaks was the soloist; Ethel Keating, accompanist. Mr. Speaks

was in fine form, singing delightfully a group of songs and the prologue from "Pagliacci." Miss Keating proved a most attractive and capable accompanist.

Ella May Smith, teacher of voice and piano, announces two recitals, Friday and Saturday evenings, May 27 and 28.

J. B. Francis McDowell, organist of Central Presbyterian Church, Columbus, gave an organ recital in the United Presbyterian Church, Steubenville, Monday evening, April 25.

Clara Lang held two pupils' piano recitals on the evenings of April 18 and 25.

The violin and piano pupils of the Misses Brent gave a recital Friday evening at 553 Wilson avenue.

Oley Speaks will sing in Ada, Ohio, May 31. The Ohio Northern College will present "St. Paul" at that time, and Mr. Speaks has been chosen for the bass solo parts.

William R. Reed, tenor in Broad Street Presbyterian Church sang in Sewickley, Pa., last week.

Edith May Miller had a scale test in her studio Friday evening.

Emily Lyon McCallip will return to Paris to the Chaigneau Studio this summer for ensemble study with the Chaigneau sisters and piano with Harold Bauer.

ELLA MAY SMITH.

## Liszt's Love Affairs.

Though not of a specially passionate temperament, Liszt exercised an irresistible fascination over the enthusiastic literary ladies of his day. They were all at his feet, and, as he seems always to have had an eye to the main chance, he chose from time to time some lady of high rank as well as mental ability to unite her life with his. The Comtesse d'Agoult ("Daniel Stern") and Princess Carolyne Sayn-Wittgenstein were successively the arbiters of his destiny, and Dr. Kapp recounts a good many other episodes more transient if less important. There was a singer of great eminence (we are not told who she was), who made her way into his presence in male attire, hopeless of attracting him by other means; another threatened to murder him; and altogether his experiences read like a rather crude melodrama. It is curious that when he was only sixteen his dying father warned him that women would upset and dominate his life. As Dr. Kapp says: "He was neither made to do without a woman nor to remain faithful to one alone."—London Times.

RUDOLF BERGER, TENOR,  
As John of Leyden in "Le Prophète."

## Barnes-Wood Operatic Evening.

An operatic evening of unusual interest was given in Carnegie Chamber Music Hall last week by pupils of Zilpha Barnes Wood, who sang and enacted the second act of Balfe's "Bohemian Girl," part of the third act of Verdi's "Trovatore," the duet between Carmen and Don Jose, in "Carmen," and a scene from "Martha." Speaking in general terms, the work evinced a thoroughly conscientious schooling, and a profoundly musical conception of the vocal art. First, the tone-emission (assuredly the cornerstone of singing), was of that free, liquid sort which is seemingly spontaneous and natural, yet is the ripe result of the highest art. The tone delivered was of a well defined consistency, which showed the imprint of the moulding intelligence of the teacher. The complete impression of the evening was that of noble, dramatic music, adequately delivered. Secondly the evenness and perfect joining of the registers attracted admiring attention. One was reminded of the pithy phrase of the Latin poet Horace, "Calida junctura" (deft joinings), which they were in very truth. In the third place, the English language was used, and, fortunately, could be understood. Mrs. Wood is one of those sane teachers of the voice, who

MARY RICHARDSON,  
As Carmen.MITZI HRABA,  
As Nancy in "Martha."

insist that the poet's word is paramount with the musician's tone. She holds that the day is at hand when our public, having ceased to be stupidly complacent to imposition, and having arrived at a higher level of culture, will demand that it be able to follow the verbal text. By way of reinforcing this contention, Mrs. Wood introduced Dr. J. S. Van Cleve, who gave a short address during the intermission. This gentleman has long been one of the most widely known critics of music in the United States, having been identified as teacher, pianist and writer, covering the musical activities of Cincinnati. He has lately removed to New York, specializing upon writing, lecturing and bringing out his musical compositions. He said that the English language is quite as singable as any other when its many vowels have been mastered; and the abundance of small close vowels in English becomes an added beauty, as the gnarled grain of a knot in wood adds beauty to the designs of the wood carver. He deprecated the easy going complacency of the American public, and said that the time was ripe for America to do as all other civilized nations do, demand that their singers use the vernacular. All of the students did well, but certain ones were remarkable for their work.

Mitzi Hraba as Azucena sang with beauty of voice, and as Nancy showed both the skilled vocalist, the natural actress, and a dramatic fire of an experienced professional. Mary Richardson as Carmen sang admirably, though it was said she suffered from a cold. She, too, has stage talent. Belle Fromme as Arline had good voice and pretty face. Ethel Merritt as Lady Harriet showed a high voice, and did well. Jennie Berkshire did very well indeed, both in singing and dancing, and Mrs. Knudson won good opinions. Mr. Jimines substituted effectively as Don Jose. Arthur Booth sang the part of the Count.

The scenes were given in costume, and with action, in order to afford the students stage experience and to stimulate expressiveness. There was an enthusiastic and fair sized audience despite an absolute deluge of rain.

The total effect of the evening's performance gave solid proof of the distinguished abilities of Mrs. Wood, and showed her strong and increasing hold. Flowers were presented her by pupils and public. Mrs. Wood announces that she will have a summer school of vocal music, summer rates prevailing.

When the audience at the Theater Royal, Turin, called for the composer of the new opera, "The Harvest Festival," a Catholic priest in full canonicus appeared before the curtain. He was Don Giacomo Fino. The libretto, by Fausto Salvatori, won the first prize in a competition, and Mascagni was asked to set it to music. He declined on the ground that it had too little dramatic interest. Don Giacomo Fino, however, has succeeded in making it into a successful opera.—New York American.

## GRAND OPERA IN CHICAGO.

CHICAGO, April 29, 1910.

The fourth and last week of grand opera by the Metropolitan Opera Company attracted to the Auditorium a large audience. Sunday afternoon and evening Wagner's "Parsifal" was presented with the following cast:

Amfortas	Clarence Whitehill
Titurel	Herbert Witherspoon
Gurnemanz	Allen Hinckley
Parafal	Carl Jörn
Kingsor	Otto Goretz
Kundry	Olive Fremstad
A Voice	Anna Meitschik
First Knight of the Grail	Julius Bayer
Second Knight of the Grail	Adolf Mühlmann
First Esquire	Leonora Sparks
Second Esquire	Henrietta Wakefield
Third Esquire	Willy Haupt
Fourth Esquire	Albert Reiss
Solo flower maidens, Group 1,	Rita Fornia, Alma Gluck and Marie Mattfeld
Solo flower maidens, Group 2,	Leonora Sparks, Rosina Van Dyck and Henrietta Wakefield
	Conductor, Alfred Hertz.

## "La Tosca," April 25.

"La Tosca" was given Monday evening before a good sized audience, despite the inclemency of the weather. The cast was as follows:

Floria Tosca	Geraldine Farrar
Maria Cavaradossi	Riccardo Martin
H. Barone Scarpia	Antonio Scotti
Cesare Angelotti	Giulio Rossi
H. Sagrestano	E. Gianoli-Galletti
Spoldetta	Leo Devaux
Sciarrone	Bernard Begue
Un Carrere	Clara Koch-Boehm
	Conductor, Egisto Tango.

## "Lohengrin," April 26.

This opera brought forth a good sized audience and was given with the following cast:

Heinrich der Vogler	Allen Hinckley
Lohengrin	Hermann Jadlowker
Elsa von Brabant	Olive Fremstad
Ortrud	Louise Homer
Friedrich von Telramund	Walter Sooner
Der Heertrüger des Königs	Herbert Witherspoon
Vier Edelknaben,	
Leonora Sparks, Christine Heliane, Anna Case and	
Henrietta Wakefield.	
Conductor, Alfred Hertz.	

## "Hansel and Gretel" and "Pagliacci," April 27 (Matinee).

"Hansel and Gretel" was finely given, and Belle Alten as Gretel won the success of the afternoon. The parts were in capable hands. "Pagliacci," which followed, was given with an entirely new cast with the exception of Caruso, who sang Canio. Bernice de Pasquali, who has won remarkable success in all of the roles intrusted to her since the beginning of the season, gained new laurels through her excellent interpretation of Nedda. The casts for the double bill were as follows:

## "HANSEL AND GRETEL."

Hansel	Marie Mattfeld
Gretel	Bella Alten
The Witch	Anna Meitschik
Gertrude	Florence Wickham
Peter	Otto Goretz
Sandman	Henrietta Wakefield
Dewman	Christine Heliane
Conductor, Alfred Hertz.	

## "PAGLIACCI."

Nedda	Bernice de Pasquali
Canio	Enrico Caruso
Tonio	John Forstell
Pepe	Albert Reiss
Silvio	Vincenzo Reschiglian
Conductor, Egisto Tango.	

## "Tannhäuser," April 27.

In the evening "Tannhäuser" was given with the following cast:

Landgraf Hermann	Herbert Witherspoon
Tannhäuser	Carl Jörn
Wolfram	Walter Sooner
Waltner	Albert Reiss
Bitterolf	Adolph Mühlmann
Ulrich	Julius Bayer
Reinmar	Frederick Günther
Elisabeth	Emmy Destina
Venus	Olive Fremstad
Ein Hirt	Leonora Sparks
Pages	Leonora Sparks, Christine Heliane, Anna Case and
	Henrietta Wakefield.
	Conductor, Alfred Hertz.

## "Die Walküre," April 28.

This music drama presented several American artists, two of them being natives of Illinois—Jane Osborne-Hannah and Clarence Whitehill. The soprano proved most satisfactory, and Whitehill revealed a voice of large cali-

ber, and his interpretation was all that could be desired. The cast follows:

Siegfried	Walter Hyde
Hunding	Robert Blass
Wotan	Clarence Whitehill
Sieglinde	Jane Osborne-Hannah
Brünnhilde	Johanna Gadsby
Fricka	Louise Homer
Walküre	Rita Fornia
Helmwige	Leonora Sparks
Gerhilde	Rosina Van Dyck
Ortlinde	Florence Wickham
Rossweisse	Henrietta Wakefield
Gründerde	Louise Homer
Waltraute	Marie Mattfeld
Siegune	Clara Koch-Boehm
Schwertleite	Conductor, Alfred Hertz.

## "La Bohème," April 29.

A repetition of Puccini's "La Bohème" and the last two performances Saturday afternoon and evening brought forward "Madama Butterfly," which was given its third performance since the beginning of the season, and at the closing night Smetana's comic opera, "The Bartered Bride," which was given its first production in Chicago, April 17, 1909, by the same company, met with the approval of the public. This concluded the season in Chicago.

RENE DEVRIES,

## U. S. Kerr's Recitals.

Ulysses S. Kerr's recent recitals in Pennsylvania have met with the usual success which invariably attends the appearances of this popular American basso. As Mr. Kerr sings in five languages and entirely from memory, his interpretations are forceful, masterly and artistic. He is introducing on his programs the Norwegian composer, Kärling, who is little known in America. Following are some press comments of recent recitals:

Mr. Kerr has attained to the highest degree of the old Italian bel canto the writer has ever heard. He has resources for toning, color and messe de voce unheard of by the majority of singers. He shows us the result of taking infinite pains and making continued effort along the line of a great art.—Warren Evening Times, April 20, 1910.

A large and fashionable audience gathered to hear the recital given by U. S. Kerr, the eminent basso-cantante. The program was rendered in a faultless manner, evoking many handsome compliments from the music lovers present.—Oil City, Pa., Blizzard, April 23, 1910.

His interpretation of the "Toreador" song from "Carmen" was thrilling and sublime. An adeptness at runs and trills is rare in a baritone, but here again Mr. Kerr proved his leadership among this class of singers by his rendition in the Italian of "Furi bondo il vento" (Handel).—Eric Evening Herald, April 24, 1910.

Mr. Kerr's pleasing personality does wonders, but his voice thrills his audience with delight. With a wonderful range of voice changing from tenor to bass, the singer first soothed, then held his listeners with an intense grip.—Eric Dispatch, April 22, 1910.

Mr. Kerr's magnificent voice, mellow, vigorous, flexible and thrilling, with an individual quality that renders it distinctive, met the requirements of interpretation with a facility and an intelligence invariably noted in his work.—Warren Evening Mirror, April 20.

In all that pertains to a finished interpretation Mr. Kerr is master. He has an unusually sweet and agreeable voice, not a false note in it, and he sings with rare smoothness and fluency. Few can equal him in beauty of phrasing, in breadth of control—a remarkable exposition of true legato singing—in facility of execution, and in grace and delicacy of expression in the interpretation of the text.—Eric Daily Times, April 22, 1910.

## Praise for C. Mortimer Wiske.

C. Mortimer Wiske, who has won national fame as organizer and musical director of the Paterson, N. J., music festivals, is an extremely popular man in the progressive city where he resides. While Mr. Wiske lives in Paterson, where he is the leader of the Paterson Choral Union, he is also the head of the Choral Union of Passaic and the Glee Club of the same city. The closing concert of the Glee Club week before last once more called attention to Mr. Wiske's work and the honest appreciation of music lovers and good citizens generally. The Passaic News of April 22 referred as follows to Mr. Wiske's efforts in advancing the musical status of the city:

The Passaic Glee Club, at the close of its fourth season, holds an enviable place among the institutions of the city. This position has been gained largely through the influence of C. Mortimer Wiske, the musical director, who assumed charge of the club during its third season and effected several changes in the policy which have resulted in the successful season just closed. Mr. Wiske has had the hearty co-operation of all the officers and members, together with the liberal support of the citizens of the city, in bringing about the happy result, so that the club stands on a solid foundation financially and has earned the esteem and support of its subscribers by conscientious effort and as a direct result of careful and artistic direction upon the part of the conductor.

## Virgil Pupils Surprise and Delight Audience.

One of the prettiest and most enjoyable of children's recitals was given by Mrs. A. M. Virgil, director of the Virgil Piano School, 21 West Sixteenth street, New York City, on Saturday afternoon, April 30. Since the affair was first announced, two weeks ago, those fortunate enough to have been invited were on the qui vive, for the players of this school have many ardent admirers among music lovers who are strangers to the school, as well as among the friends who are acquainted with the method employed. From the first a large attendance was predicted and Mendelssohn Hall was crowded to the utmost capacity with a most inspiring and delightful audience.

Much was anticipated of the little performers, Lucille Oliver, Marion Blair and Emma Lipp, partly on account of the reputation of the school, partly on account of the difficult numbers on the program. The little girls, however, took the audience by surprise with their ease, grace of style, accuracy of execution and beautiful quality of tone at the piano. It was indeed wonderful to see and hear three little girls of eleven years play from memory and with so much vivacity and temperament such compositions. Sentiment and execution went hand in hand, and accent, phrasing and pedalling all deserved special mention.

The children used the Bergman pedal for children, not being able to reach the piano pedals without this aid. Three handsome mahogany, dull finished Tekes were artistically arranged on the stage for the little players to illustrate the modern way of acquiring clever fingers and gaining playing ability. In a few words Mrs. Virgil explained the great necessity for a better means for acquiring technique than that afforded by the piano, which she truthfully asserted was tedious and extremely disappointing. Turning to a Tek, she enumerated its most salient points and possibilities, plainly showing its great value in eliminating the tediousness of piano practice, enhancing the execution, and adding beauty to the quality of tone produced at the piano.

The three little girls made a pretty picture as they seated themselves at the Tekes, and at Mrs. Virgil's command, illustrated legato and staccato touch with various finger, wrist and arm motions, which were not only correct, but exceedingly graceful, and then dashed through scales and arpeggios in perfect rhythm, at a velocity of 600 to 800 notes per minute with the ease of veterans. Interlocking chords were played at a speed of 360 chords per minute. The hearty applause which followed induced Mrs. Virgil to repeat the chord work at the high speed of 450 chords per minute, which the little girls accomplished to the evident pleasure of the listeners. The class playing was followed by some special technic by Lucille Oliver executed at a velocity of 1,000 notes per minute, and the playing of a rhythmical scale, two notes in one hand against three in the other, at a speed of 600 notes per minute on both the Tek and the piano, together with an octave exercise, which showed that she had already arrived at a considerable degree of skill in octave playing.

Mrs. Virgil claimed also that still another benefit of great importance was afforded by the use of the Tek, for intellectual development, and brought about by the use of clicks instead of tone, for practice, thus compelling the pupil to think the music. She claimed also that the use of a Tek would actually cost nothing, since by its use the child's musical education could be acquired in one third of the time and consequently at one-third the expense ordinarily required. Mrs. Virgil further explained that these children were not prodigies, and that two of them attended public school regularly and the other had school studies privately; nevertheless, their playing and self command were far beyond that accomplished by children much their seniors who are thought to be exceptionally talented, but have studied in the old way. In fact these children played like young artists. They may well look forward to an artistic career if they continue as they have begun.

## CHICAGO MUSICAL ART SOCIETY MATTERS.

(By Telegraph.)

CHICAGO, May 2, 1910.

To The Musical Courier, New York:

Meeting of Musical Art Society postponed six weeks. To perfect organization in a legal way proper incorporation papers must be taken out before election of new directors. Have to recall old stocks; Kinsey still manager.

RENE DEVRIES.

To be sure, German is the regular language of the Berlin Opera House, Italian the regular language in La Scala, Milan, and French the regular language of the Opera in Paris. But are the citizens of Berlin to be congratulated because they must hear "Carmen," "Cavalleria Rusticana" and "Aida" in Teutonic guise; must we envy the people of Milan because they have to put up with Latin versions of "Pelleas et Melisande," of "Freischütz," of "Lohengrin"; are Parisians better off than we because they listen to Wagner's music-dramas in Gallic garb?—New York Press.

**Recital by Frances Pelton Jones.**

At a recital given on April 20 in the ballroom of the Hotel Plaza, Frances Pelton Jones presented a unique and well arranged program. Beginning with a Bach prelude, Haydn adagio and Handel's "Harmonious Blacksmith," played on the harpsichord, Miss Jones at once gave evidence that she was endowed with a large musical equipment both technically and temperamentally. Her splendid stage presence, winning personality and artistic style enabled her to place herself immediately in rapport with her audience, and, as she was wholly in sympathy with the compositions, their contents were authentically and delightfully communicated. Her next contributions were

tury songs by Mr. Dufault, all accompanied on the harpsichord.

Miss Jones is one of the few artists who has devoted herself to the study of the clavichord and harpsichord, and has won distinction as a performer upon these antique instruments. The craze for old music amounts to a present day fad, and, on account of the superiority of her ability in this sphere of musical culture, Chickering & Sons, manufacturers of these instruments, which are exact replicas of the old models of bygone centuries, furnish her with such as she requires for her recitals. By an artist of Miss Jones' attainments the spirit and content of the music of the old masters are revealed in its true light, inasmuch as the clavichord and harpsichord are the instruments for which they wrote. While Miss Jones has been a prominent pianist for years, she is now recognized, also, as one of the foremost harpsichord players of America. Not the least of her accomplishments is a delightful and entertaining illustrated talk upon the "Evolution of the Pianoforte."

The following are some of the press comments upon her last recital:

An interesting recital was that given by Miss Jones, whose interpretation of the seventeenth and eighteenth century music has received the highest praise. . . . Her playing of the harpsichord possesses a delightful atmosphere of charm, combining, as it does, quaintness of style with brilliancy of technic.—New York World, April 10 and 24, 1910.

Miss Jones gave a piano and harpsichord recital last evening before an audience which filled the ballroom of the Plaza. There was generous applause, especially for the old-time harpsichord music. At the close of the concert Mrs. Jones was called out several times and some beautiful flowers were presented to her.—New York Herald, April 21, 1910.

**A Tonic for the Singing and Speaking Voice.**

"Voxin," widely known in Europe as a tonic peculiarly beneficial to the voices of singers and actors, is becoming better and better known in America. "Voxin" is not a patent medicine, but is a marvelous remedy to overcome certain defects in the voice, which has been prepared on strictly scientific lines after a formula of the celebrated Dr. E. Kamentezky, of St. Petersburg, Russia. For over a half century the singers, actors, preachers and statesmen of Europe have used Voxin, a tonic which invigorates the vocal chords and removes with certainty all tendencies to harshness and huskiness. Voices that are suffering from overstraining as well as colds are greatly and speedily benefited by Voxin. Those desiring more details of this remarkable remedy for all vocal defects should apply direct to the Lemare Pharmaceutical Company of 76½ Pine street, New York City.—Adv.

"Infant prodigies are hard to understand," said the man who is easily impressed.

"I don't think so," replied Miss Cayenne. "As a rule they are simply young people with highly imaginative parents."—Washington Star.



FRANCES PELTON JONES.

a Scarlatti sonata, the capriccio being especially well received, "Solfeggietto" (P. E. Bach), "Le Tambourin" (Rameau), and "Largo" (Handel). Five other numbers by Miss Jones were played on the piano and served to reveal the performer as a pianist of fine attainments. One of the distinctive features of Miss Jones' playing is the impressive close which she brings to each number, creating thereby an atmosphere of artistic intensity.

Assisting were Mrs. McDonald Sheridan, contralto, and Paul Dufault, tenor, whose work fitted most artistically into the musical scheme of the program and whose efforts afforded delight to all. Of unusual interest were the old Scotch songs by Mrs. Sheridan and the seventeenth cen-

**Many Engagements for Werrenrath.**

Reinald Werrenrath, under the management of the Quinlan International Musical Agency, will have difficulty in arranging the dates offered for next season in the many places where his recent appearances have resulted in demands for re-engagement. The noble quality of this baritone's voice, his absolute accuracy, perfect enunciation and intellectual interpretation make his singing especially enjoyable to cultured listeners. Having the rare gift of a fine speaking voice, thoroughly trained, his recitations are both impressive and charming. During 1909-10 he has appeared in concert, oratorio and recital in large and



REINALD WERRENRATH.

Baritone.

small cities from Ottawa, Canada, to New Orleans, La., and from Portland, Me., to Kansas City, Mo.

Especially interesting are the recitals Mr. Werrenrath has given with Arthur Whiting at the principal colleges, including Harvard, Yale, Princeton, etc., where the singer has rendered genuine Indian melodies, for which Mr. Whiting has written accompaniments, in addition to songs by Richard Strauss, Hugo Wolf and Edward Grieg. Mr. Werrenrath's Scandinavian parentage enables him to sing the Norwegian composers' songs in the original languages.

Ernest Kraus, the tenor, denies the rumor that he is to retire from the Berlin Royal Opera shortly.

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TWIN CITIES, April 30, 1910.

One of the surest criterions of the real musical status of a nation is not how many high priced artists the select few will patronize, but how deep and vital a hold music takes on the life of the people. For example, our large singing societies are besieged by incompetent, perhaps, but nevertheless enthusiastic, aspirants who are willing to do the arduous work required gratuitous and in most cases pay for their own music, for the joy of becoming familiar with the best music and for the pleasure simply of singing. In moving among young people of the different educational institutions one can not fail to notice the large number of pupils who are studying some kind of orchestral instrument. Of course the establishing of school orchestras is responsible, in a measure, for the interest shown in the grade schools and there is therefore an interesting percentage of freshmen every year ready to recruit the orchestras which every up-to-date high school endeavors to maintain. This awakens interest at a time when our young people, having practically no business interests, must have some kind of amusement. The very least they get out of it is the ability to become intelligent listeners. It is unusual for boys of fifteen to eighteen to seek recreation in Haydn, Mozart and Beethoven. The quartet of juniors from the West High School is probably the only string quartet of school boys which plays only legitimate quartet music solely for pleasure and profit. While all are members of the West High School Orchestra the quartet is not a school adjunct but an entirely independent organization, willing, however, to help in various school entertainments when desired. These boys may not become artists; but, in the meantime, they are familiarizing themselves with the best music and spending the day when only the "best" shall be "popular" music. The personnel of the quartet is: First violin, Edward Towler; second violin, Donald Hawley; viola, Ralph Colby; cello, Carlos Wilcox.

■ ■ ■

"A Song of Hope" by Protheroe was given its first performance in the Northwest by the quartet and chorus of the Hennepin Avenue Methodist Church on Sunday evening. Dr. William Rhys-Herbert conducting.

■ ■ ■

Hermann Zoch gave his seventy-third and farewell piano recital in the Unitarian Church on Tuesday, April 26. Following the precedent established by his seven previous programs devoted exclusively to Beethoven, Brahms, Schubert, Schumann, Mendelssohn, Chopin and Liszt, Mr. Zoch played the forty-eight "Songs Without Words" of Mendelssohn.

■ ■ ■

Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, presented Helen Bradford Churchill in a graduation recital, in the school hall, on April 26. She was assisted by Magdalene Dahl, soprano, and by Marie Foley, Leilia Morgan, Leslie Wilcox, Gerard Van Eten and George Witt in a short play.

■ ■ ■

A very pleasing program was given on Tuesday evening at the Pillsbury House, by the choral clubs, under the direction of Burton Twitchell, assisted by Mabel Augustine, violin; Martha Cook, soprano; Agnes Lewis, con-

tralto; Bernard Ferguson, baritone, and Thomas McCracken, tenor.

Ruth Godward, a pupil of James A. Bliss, assisted by Marion Baernstein and Rose Baernstein, violinist and accompanist, gave an interesting recital on April 26. The program follows:

Bourree	Bach
Vienna Carnival Scene (first movement)	Schumann
Minuet	Beethoven
Adoration	Borowski
In Autumn	Miss Baernstein
Improvisation, op. 46, No. 4	MacDowell
Prelude, C sharp minor	Rachmaninoff
Romance	Vieuxtemps
To My Homeland	Miska Hauser
Rondo Brillant, op. 9	Mendelssohn
Orchestral part in second piano by Mr. Bliss.	

The close of the concert season of the Thursday Musical was marked by one of the most interesting and de-



Ralh Colby. Donald Hawley.  
Edward Towler. Carlos Wilcox.  
QUARTET OF JUNIORS FROM WEST HIGH SCHOOL,  
MINNEAPOLIS.

lightful programs of the year. At least five of the participants were prime favorites and it needed only a glance at the program to send thrills of pleasure over the audience. Mrs. John A. Nelson and Mrs. M. P. Vander Horck played the piano duo by Chaminade in such a charming and thoroughly artistic manner that for once the no encore rule was forgotten and the players forced to respond. The work of the other favorites was equally interesting and appreciated, for it is seldom the good fortune of the Musical to have such an array of artists on the same program as Mrs. Dwight E. Morron, Mrs. James Davies and May Williams-Gunther. Of the younger

singers, Mayme Forsythe gave much pleasure by the youthful beauty and richness of her voice as well as by her delightful interpretations. Every number had its points of particular interest, and the whole program herewith given was an unequalled success:

Piano duo—  
Morning, Evening ..... Chaminade

Mrs. John A. Nelson, Mrs. M. P. Vander Horck.

Songs—  
Gute Nacht ..... Battison Haynes  
Tender Ties ..... A. Delbruck  
Love's Radiant Art ..... Hammond

Mayme Forsythe.

Piano—  
Preludes, Op. 28, Nos. 22 and 7 ..... Chopin  
To the Sea ..... MacDowell  
Etude, Op. 40, Play of the Waves ..... Leschetizky

Mabel Hansen.

Songs—  
Recitative and aria, from Semele ..... Handel  
Sapphic Ode ..... Brahms  
Hin aus! ..... Franz Ries

Mrs. Dwight E. Morron.

Violin—  
Concerto, D minor (first and second movements) ..... Vieuxtemps  
Mrs. James Davies.

Songs—  
The Wind Speaks ..... Schaeffer  
The Day is Gone ..... Margaret Lang  
Good Morning ..... Grieg

May Williams-Gunther.

Piano—  
Man lebt nur einmal ..... Strauss-Tausig

Mamie Swanberg.

Songs—  
Night Hymn at Sea ..... Goring Thomas  
Is it the Wind of Dawn ..... M. N. Stanford  
Alice Adrian Pratt, Julia Coburn.

Accompanists—Mrs. F. E. Church, Kate Mork, Harriet Runyan, Leilah Stevens Lane.

■ ■ ■

A delightful recital was given by the pupils of May Weber on Tuesday, April 19. While all played in a pleasing manner, the work of Marie Michaelson and little Sadie Koff was particularly commendable. The following pupils took part in the program: Mrs. Hollister, Mrs. Hawkins, Mrs. Whipple, Hazel Ellsworth, Agnes and Alfhild Carlson, Lena and Sadie Koff, Rose and Lillian Peterson, Elizabeth and Sadie Kelly, Herbert and Helen Johnson, Eleanor Peterson, Hedy Johnson, Eva Madding, Gladys Hollister, Bernadette Gervaise, Ebba Johnson, Esther Armstrong, Ethel Hoover, Dorothy Hollister, Mabel Hawkins, Wayne Hawkins, Phil Kerr, Marie Michaelson and Misses Marks, Cepella, Pier and Ellarty.

■ ■ ■

Adelaide Wheelock, assisted by Corinne Thompson, soprano; George Thompson, cellist, and Mrs. George Ransome and Constance Osborn, accompanists, gave a song recital on Saturday afternoon at the Landour.

■ ■ ■

Katherine Fjelde, daughter of the late Jacob Fjelde, sculptor, and a pupil of Mrs. Madden, gave one of the best recitals of the season at the Park Avenue Congregational Church on Wednesday, April 27. Teacher and pupil will go to Berlin soon to study with Busoni. Miss Fjelde was assisted by Francis Rosenthal, Mrs. Madden accompanist. The program follows:

Gavotte ..... Bach-Saint-Saëns  
Sonata, Op. 53 (allegro con brio) ..... Beethoven

Katherine Fjelde.

Alt Heidelberg ..... Jensen

Capriccio, Op. 76 ..... Brahms  
Unter Palmen ..... Bunger

Bridal Procession ..... Grieg

Perpetuum Mobile ..... Weber

Miss Fjelde.

Sir Patrick Spence ..... Edwards

I Love Thee ..... Grieg

Joy of Life ..... Rhys-Herbert

Mr. Rosenthal.

Etude, Op. 10, No. 12 ..... Chopin  
Andante Spianato, Op. 22 ..... Chopin

Ballade, Op. 23 ..... Chopin

Miss Fjelde.

■ ■ ■

Tenie Murphy, contralto, accompanied by Donald N. Ferguson, of the Minneapolis School of Music, Oratory and Dramatic Art, gave a short program before the students of the University last Thursday morning. Her numbers were "Verborgenheit" (Hugo Wolf), "Wanderer's Nachtmusik" (Ferguson), "Sehnsucht" (Strauss), and "Liebe Signor" from Meyerbeer's "Huguenots."

■ ■ ■

Maud Meyer, soprano, of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, is announced to give a Brahms-Strauss recital the second week in May.

■ ■ ■

Mildred Rehl, pupil of Sigma O. Olsen, of the Minneapolis School of Music, Oratory and Dramatic Art,

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gave her graduation program in the school hall last Monday evening. She was assisted by Aletta Jacobson, soprano, and Harriet Forbes, contralto, pupils of William H. Pontius.

R. R. R.

At the Faculty Hour, yesterday morning, at the Northwestern Conservatory Hall, Bernard Lambert and Walter Howe Jones gave a dramatic and musical recital. Several MacDowell and Chopin numbers for piano were played by Mr. Jones, and among the interesting poems by Riley, read by Mr. Lambert, was "An Old Sweetheart of Mine," which was given with musical accompaniment composed and played by Mr. Jones.

R. R. R.

The West Side High School is gaining a reputation by the excellence of its annual class plays. Last year the first class to graduate put on one of the best amateur plays ever given in the city, and this year's play was inferior in no respect. "A Rose of Plymouth Town" by Benlah Dix and Evelyn Sutherland is a play of historical Puritanism as well as vital interest and the seniors who took the principal parts put life, love and pathos into it. Gladys Ainsworth as Rose, a charming Puritan maid, could hardly have improved upon her part. Frances Worke had the most difficult role—that of a gay but rheumatic and bent old lady—one of the most characteristic and successful in the cast. Dame Barbara Standish was a study in Puritan matrons, and the boys were entirely successful in portraying the roles of Miles Standish, Garrett Foster, John Margeson and Phillips de la Noye, of Pilgrim fame. The stage setting for the play as well as for both the tableaux, which preceded the play, were very effective. The class of 1910 is very fortunate in having the assistance of the best amateur orchestra in the city. The conductor, John Hising, of the class of 1911, who has moulded the West High Orchestra into so capable a body, has reason to be proud of musically work which his men did last night. The "Light Cavalry Overture," Rubinstein's melody in F, and "Heart Bowed Down" from "Bohemian Girl," were especially well played, and the "Tales of Hoffmann" barcarolle was a gem of dreamy delight. Mathew Crawford sang a real Indian love song, accompanied by the quartet, in the realistic Indian scene in the second act and soon was joined by other braves; he engaged later in a war dance and song in Indian dialect of fearsome reality. The success of the evening is due largely to the executive ability of Eleanor Holtz, who managed it from start to finish in an efficient and artistic manner.

MARION COE HAWLEY.

#### Margaret Richey Sings for Charity.

Margaret Richey, a young soprano and pupil of Alice Garrigue Mott, was especially chosen to sing the role of Phyllis in the recent performance of "Iolanthe" in the ball room of the Hotel Astor for the benefit of the Stony Wold Sanitarium. Miss Richey is from St. Louis. She has been in New York coaching with Madame Mott for some time. Miss Richey is a very attractive as well as talented young lady.

#### Frederic Martin, Recital and Oratorio Bass.

Frederic Martin, one of the few real basses, undoubtedly is best known as an oratorio artist. He makes a specialty of song recitals, however, and is booking many engagements. Possessing an extensive repertory of songs—classic, modern, in all languages—he is not content with this, but is always on the lookout for noteworthy new music. The consequence is, he can sing a program embracing the music of all periods and all lands. Hardly a choral society in the land but has had him, some of them several times. Prominent engagements of the immediate past, and some of the future include Handel and Haydn Society, Boston, five times; New Haven Oratorio Soci-

Tuck's Song," by Sullivan, was thoroughly enjoyable—it was mellow, round and resonant.—The Houston Daily Post, April 8, 1910.

Thoroughly pleased the listeners, and his voice and work were indeed revelations to those assembled. Of unusual sweetness, yet of wonderful force, much of which seems continually held in reserve, Mr. Martin's voice, in its delicate shading, its tenderness and richness, its ease of control, gave continual surprises throughout the program. The association of a deep, full heavy bass voice with songs requiring delicacy of interpretation is indeed unusual; appreciation was not confined to the love lyrics, for in his heavier numbers Mr. Martin met highest expectation.—The Houston Chronicle, April 8, 1910.

The offerings of the soloist, Frederic Martin, were of unusually fine quality and range. His voice is deep, rich, also remarkably flexible and full of magnetism and power.—The Galveston Tribune, April 7, 1910.

Mr. Martin's voice has a rare depth of power and a magnetism that is strongly felt. . . . It filled the hall, and yet was devoid of the deafening quality that, in the conception of so many, is the essential indication of power in the rendition of a bass part.—The Galveston Daily News, April 7, 1910.

The concert given by Frederic Martin, the eminent American basso, last night was an unusual treat to the appreciative audience. It was strictly an audience of quality, delighted by his rendition of a well-chosen program. His selection was such that it gave him an opportunity to bring out every quality of his magnificent rich voice with an unusually wide range.—San Antonio Light and Gazette, April 12, 1910.

Frederic Martin, the eminent basso, gave one of the finest programs that has been heard here this season. He is a man of large physique, with a voice that goes with it, and made friends with the audience at once with his pleasing yet unassuming manner.—Mackay's Weekly, San Antonio, April 16, 1910.

Frederic Martin, basso, is the possessor of a smooth, resonant, sympathetic and flexible voice with wide range; his diction is perfect and he sings with authority. The "Air du Tambour Major de Le Caid" (Thomas) was given in true French style. Mr. Martin generously responded to four recalls.—The Toledo News-Bee, April 20, 1910.

Surprising efficiency was shown in songs requiring execution and flexibility. Particularly was this true in the quavers, which Mr. Martin produced in a fashion that would have gladdened the heart of Donizetti himself. Beauty of voice and technical proficiency, which, after all, are only a small part of singing, was constant at all times, unmistakable evidence of the interpretative flame that must come from within.

Mr. Martin sings well, largely because he is filled with the inspiration of his songs. Furthermore, like Dr. Wüllner, he is constantly demonstrating that the bass and baritone can touch the heart as well as the tenor. For encore he sang "The Two Grenadiers" in English with inspiring effect. If applause is a criterion Mr. Martin is certainly ranked well to the front by at least one Toledo audience.—Toledo Daily Blade, April 20, 1910.

#### Frank Ormsby His Own Manager.

Frank Ormsby, the tenor, is no longer under the management of Haensel & Jones, and in future will be his own manager. His address may be found in another part of this paper.

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36 WESTLAND AVENUE, Suite 13.  
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Boston, Mass., April 29, 1910.

The closing programs of the Boston Symphony Orchestra, which included Beethoven's ninth symphony, enlisted the assistance of the St. Cecilia Society, with the following quartet of well known soloists: Mary Hissem De Moss, soprano; Margaret Keyes, contralto; Berrick Von Norden, tenor, and Frederick Weld, bass. The first symphony by the great master, which opened the program served as introduction and interesting point for comparison at one and the same time. The performance of both symphonies was brilliant and well balanced, and the Cecilia chorus sang the finale with splendid unity of ensemble and fine precision of attack. The soloists acquitted themselves so well of their rather thankless task that it seemed a pity each one could not have been heard alone, as the few bars vouchsafed them during the performance only whetted the musical appetite for further hearing.

R R R

The People's Choral Union, Frederick W. Wodell, conductor, gave its thirteenth annual spring concert before a large audience in Symphony Hall, April 23. The ambitious program which was splendidly rendered included Rossini's "Stabat Mater," and "Spring," from "The Seasons," by Hadyn, with Caroline Hudson, soprano; Adelaida Griggs, contralto; Edward Barrow, tenor, and Levert B. Merrill, bass. The society also had the assistance of Herman A. Shedd, organist; Bertha C. Wright, pianist, and members of the Boston Symphony Orchestra, with Jaques Hoffman, concertmeister. As this was Miss Hudson's first appearance in Boston, much interest was displayed in hearing this rising young singer, who created a distinctly favorable impression with her lovely voice and true oratorio style of singing. In fact, the quartet as a whole showed that rare balance of ensemble which was to be expected of the quality of work all have learned to anticipate from these sterling artists. The chorus and orchestra did their share in contributing to the success of the evening.

R R R

The list of American pianists and teachers who help swell the musical contingent of Berlin is constantly on the increase, the latest addition being Augusta Cottlow, who created a large following in this country by her splendid artistry and winning personal charm. Miss Cottlow has

been concertizing in Europe during the last season and the pean of praise which followed her from capital to capital is a familiar story to readers of musical news.

R R R

On the principle that "a little nonsense now and then is relished by the best of men," the Boston Center of the American Music Society closed its season on Tuesday evening with a program of the lighter compositions of Harvey Worthington Loomis, who was present on this occasion and took the major part in presenting his works for the evening's entertainment. Assisting him were Clara Tippett, who is as well known for her splendid work at the piano as she is through her great success as singing teacher; Lida Shaw Littlefield, soprano; Katherine Hunt, soprano; Katherine Ricker, contralto, and Mr. Sautet, oboe and English horn soloist. Of the more serious numbers, the group arranged for two pianos which contained the "Reverie," "Sword Dance" and "The Camel Driver," was greatly appreciated because of the languorous Oriental atmosphere embodied in the compositions. The Mohammedan cry of "Kismet" seemed to echo through the whole and the oboe obligato in "The Camel Driver" only enhanced the sultry drone of the musical story so ably told by Mrs. Tippett and Mr. Loomis on both pianos. Of the songs, "Ship Ahoy!" showed decided distinction for a composition of that genre, and "The Wiggly Waggly Polliwog" was ever as laughingly humorous as its title would indicate. Those who braved the fury of the elements in order to appear at this closing meeting which was held in the rooms of the Harvard Musical Association were amply rewarded not only in the fun of the entertainment, but in the pleasure a first glimpse of the artistically fitted up studio afforded.

R R R

The song recital given in the studio of Anna Miller Wood, on Wednesday afternoon by Inez Harrison, contralto, with the assistance of Nativa Mandeville, soprano, called out an appreciative audience of friends, who praised warmly the excellent work done by Miss Wood in training these promising young singers.

R R R

Thinking people everywhere are being roused to the ethical and musical value of the work done by Evelyn Fletcher-Copp in training teachers who in their turn form the sturdy phalanx which goes forth into the world to train the minds of the little ones. Year after year

brings greater demands for her explanatory lectures on the great work she has evolved. Up till now, however, it has been impossible for her to meet all these demands, but when the call comes from colleges and institutions of widespread influence Mrs. Copp makes it a point to accept, as the future of her work demands young women of ripe understanding and wide culture as exponents. In pursuance of this policy, Mrs. Copp gave her explanatory lecture on the Fletcher Music Method at Lasell Seminary, Auburndale, Mass., April 30, and at Smith College, Northampton, May 4. Again, at the earnest request of the management of the New England Conservatory, she gave the second lecture in her series on the "Educational Value of the Fletcher Music Method," April 15, in Jordan Hall. The same result invariably follows these talks by Mrs. Copp. All are impressed by the simple logic of the musically altruistic message she has to deliver, and at the close all flock about her for further particulars and general information. From present indications, too, the summer class, which is to start in July, promises to be the banner class of her fourteen years of successful teaching.

R R R

The reception-musical given by Arthur Gers and his piano pupils at the Huntington Chambers studio on Wednesday evening enlisted the assistance of Mr. Giguere, violinist, and his artist pupil, Hugo Kinyon, of Providence. A feature of this pleasant occasion was the two groups of children's songs irimitably rendered by Katherine Hunt, pupil of Madame Gardner-Bartlett.

R R R

The Aborn Opera Company gave a vivid presentation of "Carmen" for the third week of its season. Judging from present indications it appears that the company will remain throughout the summer, owing to the excellent and well deserved patronage it is enjoying.

R R R

Clara Tippett has every reason to feel gratified at the selection of her pupil, Florence Page Kimball, soprano, for the solo work at the First Church of Christ, Scientist, during the month of June in place of Helen Allen Hunt, who takes a leave of absence at that time.

R R R

The annual pupils' recital given by Edith Rowena Noyes took place in Steinert Hall, April 25, with the assistance of Nathalie Patten, violinist; Marjorie Patten; cellist, and Mary Piper, soprano.

R R R

Moritz Rosenthal, a gifted namesake of the virtuoso, and pupil of George Colby, of this city, appeared in recital at Randolph, Mass., April 22, and scored a brilliant success.

R R R

In a short interview with Professor Willy Hess prior to his departure for Europe to assume his post at the Berlin Hochschule, he gave an outline of his future plans which indicates a life full to the brim with the widest musical activity. Not only does he take charge of many of the most talented violin pupils, who come to the Hochschule, but he directs the orchestra of the institution and plays first violin in the Schumann trio and the Hail Quartet (which will now be renamed). He also anticipates filling a large number of concert engagements every year. In this last plan he also includes this country, which he leaves with the greatest regret, his many personal friends as well as the public at large to whom Professor Hess has endeared himself by his splendid artistry and

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Co-operation is not alone the law of the universe, but a potent factor in all things musical as well. The latest move in this direction comes from the conductor and management of the Boston Symphony Orchestra and the president and directors of the Cecilia Society, who propose to join forces by uniting the choral and orchestral bodies when the respective programs necessitate such an interchange. Nothing better could possibly be devised and it is to be hoped that this mutually beneficial arrangement may become an established fact in the very near future.

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The closing concert of the series given by the Boston Symphony Orchestra at Sanders' Theater, Cambridge, took place last Thursday evening with Professor Willy Hess as soloist in the Mendelssohn concerto.

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The series of studio recitals to be given in turn by the artist-pupils of Marie L. Everett, open with a program announced by Marjorie Bowersock, mezzo-soprano, for May 17, at the Boston studio of her teacher. Aside from the activity necessitated by the rounding up of her busy season, Miss Everett is planning a summer in Europe with her sister. Both are to join friends in London, Paris and Italy, going to quaint old Bretagne, later, for the month of August.

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Martha Frothingham Ritchie, a former pupil of MacDowell, among other teachers, and for the past two seasons a student of Felix Fox, gave a private recital April 20, in Brookline, with the assistance of Carl Barth, cellist. The program was very comprehensive and included among other things the "Sonata Tragica," of MacDowell, and the sonata for cello and piano, op. 6, by Strauss. The successful results attained by Miss Ritchie in rendering the difficult program are a source of congratulation to teacher and pupil alike.

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In pursuance of the weekly recital plan for his advanced students inaugurated by Llewellyn B. Cain, of 509 Pierce Building, Helen Sumner Bain was heard to advantage at the Cain Vocal Studio, in Portland, April 21, and Ruby Clarke, soprano, gave a fine program at the same place April 28, with the assistance of Charles Fullerton, baritone.

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Two promising voices in the course of training by Madame de Berg Lofgren are those of Eula Grandberry, coloratura soprano, of Kansas, and John F. Bond, baritone, of this city.

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The attractive summer sessions to open June 6, as announced by the Fox-Buonamici School, promise many fine features, not the least being the special courses for teachers who are too busy during the season to do the

necessary study which will keep them in the forefront of their profession.

The musical cohorts of Portland, Me., have been busily engaged in the closing performances of the various clubs and musical societies. Among these the Choral Art Spring Concert, the celebration of President's Day by the Rossini Club, the meeting of the Chaminade and Elmore clubs, and the different pupils' recitals have called out music lovers from far and near, and all have voted these events the best ever given. As a guarantee of the good things to come, also, Mr. Chapman promises to announce his plans for the festival of 1910 very shortly as the choral parts already have been in active rehearsal for some time.

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Among the pupils of Mr. and Mrs. Arthur J. Hubbard who have appeared prominently before the public recently may be mentioned the concert appearances of Caroline Hooker, soprano, at Dr. Little's church and at Ford Hall, in Boston. Later in the week she also joined forces with Charles S. Hackett, tenor, in a concert performance of "Faust," at Malden. Anna Cambridge, soprano, and Arthur J. Hackett, tenor, of the Central Church of Boston, assisted in the performance of Rossini's "Stabat Mater," which was given as a special service April 24, at the Plymouth Church, Worcester. Truly a brilliant showing for pupils and teachers alike, as all the participants were uniformly successful.

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The Boston Symphony Orchestra has engaged Francis Macmillen as one of its soloists for next season.

The season of "Pop Concerts" will open Monday, May 2, with the genial Mr. Strube as conductor, and Symphony Hall, which has resounded to the austere strains of the three B's with an occasional flight toward the more modern schools, will echo cheerily to the gentle summer revelry inaugurated by the combination of light music and ginger pop.

GERTRUDE F. COWEN.

#### Phi Mu Alpha Annual.

The Phi Mu Alpha Annual (Vol. IX) for 1910 has appeared. This is the official organ of the Sinfonia Fraternity of America, with chapters at Boston (New England Conservatory of Music), Philadelphia (Broad Street Conservatory of Music), Detroit (Detroit Conservatory of Music), Ithaca (Ithaca Conservatory of Music), Ann Arbor (University of Michigan School of Music), Columbia, Mo. (University of Missouri), Cincinnati (Cincinnati College of Music) and Syracuse (Syracuse University). The supreme governing council is composed of Ossian E. Mills (Boston), honorary president; Percy Jewett Burrell (Boston), president; Frederick V. Bruns (Syracuse), vice president; Harold S. Williams (Columbia), secretary; Archie M. Gardner (Boston), treasurer, and Harry D. Kaiser (Philadelphia), historian. According to the Annual the object of the fraternity "shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the alma mater."

One feature of the Sardou Festival, to be held in Paris in May, will be a performance of "Tosca" at the Opera. Geraldine Farrar has been engaged for this performance. Afterward she will sing the same role at the Opera Comique, filling the engagement postponed from last spring. Antonio Scotti will be the Scarpia, and Puccini's opera will be sung in Italian.

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#### Helena Lewyn's Brilliant Entrée.

Helena Lewyn, the young American pianist, who recently arrived from Europe to engage in a tour with the New York Symphony Orchestra, made her first appearance in her native city on April 25, playing at both afternoon and evening performances of the Houston Music Festival. Her afternoon contribution was the Chopin concerto and for the evening concert she played the Schubert-Liszt "Wanderer" fantaisie. Commenting upon her success the local press said:

Each number of the varied program was heartily applauded, and Helene Lewyn, the talented Houston girl who made her debut in the musical concert world at the afternoon performance, scored a success in every sense of the word.—Galveston News, April 26, 1910.

What a charming little artist she is! The fine things we have heard of her were not exaggerated. She is all and more than is attributed to her, and if the future is to be judged by the present she bids fair to be one of the world's greatest women pianists. At the conclusion of the Schubert-Liszt number the employees of the Prince Theater ran a steeplechase up and down the aisles burdened with magnificent flowers for her and converted the stage from woodland scene to botanical garden.—Houston Record, April 26, 1910.

The soloists for the festival proved satisfactory, the lion's share of applause falling to Helene Lewyn, both on account of the host of friends and admirers who have followed her European successes with pride and interest and the really great talent of which it is a pleasure to mention as fully up to our high expectations.

Her impeccable technic is a most valuable asset for a young artist—the beautiful limpid tone in her runs and trills was never lost in the dazzling tempo of a real virtuoso player. The poetical, soulful utterances were indicative of youthful genius.

In the fantaisie of Schubert's "Wanderer," which Liszt has given to pianists, Miss Lewyn displayed much reserve power and force, scarcely expected from the refined delicacy which characterized her afternoon number, Chopin's concerto. A brilliant future is predicted by a number of our best pianists, who have heard all the great players.—Houston Daily Post, April 26, 1910.

The appearance of the young pianist, Miss Lewyn, at both concerts called forth a storm of applause, the approval also finding voicing in the many floral tributes given her. In the Chopin F minor concerto of the afternoon she had fine opportunity to prove her artistic rank. Her technic is facile and brilliant, and her tone color, especially in the largetto movement, was exquisite. She has a strong sense of rhythm, and her fine temperamental qualities give her a truly poetic appreciation of Chopin.

Her charming simplicity of manner and remarkable dignity enhance the charm of her music and her evening's number, the Schubert-Liszt "Wanderer" fantaisie, ended a glorious climax. She was twice recalled at the evening concert, giving as encores the Chopin prelude in C major and a Schumann composition, "Novelle," D major.

Miss Lewyn is of poetic and artistic temperament. She is also a splendidly developed American girl, robust, strong and well balanced, in perfect control of her emotions and is absolutely free from any mannerism or affectation. She has the poise of a woman of experience, and when one, recognizing her accomplishments at the age of twenty, looks forward into the future and realizes how the various phases of human life will broaden and develop her still further, the view is truly a rosy one for her.—Houston Chronicle, April 26, 1910.

#### Mrs. Sawyer Issues Cards for Musicals.

Antonia Sawyer, the musical manager, has issued cards for a musical Wednesday evening, May 11, at the Frederic Mariner Studios, 250 West Eighty-seventh street. A number of the leading artists under Mrs. Sawyer's management will contribute the program.

The retirement is announced of Dr. Henry Watson from the Manchester (England) Vocal Choral Society, with which body he has been connected for forty-four years.

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WASHINGTON, D. C., April 22, 1910.

Few singers of Washington have received a greater ovation than that paid Gretchen Hood on April 9 at the Arlington Hotel, when she sang before a large audience, including the President, members of his cabinet and representatives of congressional and other circles, at the annual banquet of the League of Republican Clubs. Miss Hood was heard to good advantage in Arthur Penn's "Carrissimo," responding to the hearty applause with "The Star Spangled Banner." She is widely known in the musical circles of Washington, possessing a soprano voice of rare quality and a pleasing personality.



A concert was given by the Apollo Orchestra, under the direction of Albert P. Johnston, Friday evening, April 15 at Whitney Avenue Christian Church, assisted by Sadie Leigh Lewis, soprano, and Charles Stevenson, tenor.



Monday evening, April 18, the Tufts College Glee and Mandolin Clubs appeared before an audience that completely filled the Universalist Church. The boys played and sang a widely diversified program in a manner that would have done credit to a professional organization. At times they were applauded so strenuously that they were compelled to respond with three or four encores.



Marie von Unschuld, of the Washington University of Music, returned to the city early in the week, after a successful concert tour. She played last week in St. Louis, Cincinnati, Boston and New York, and Sunday in Chicago. In St. Louis, Cincinnati and Chicago she gave joint recitals with Alice Preston, the New York lyric soprano.

ELMO M. MINEHART.

**Rita Weil with Epstein Trio.**

Rita Weil, contralto, a pupil of Adele Laeis Baldwin, sang at the Benjamin Deane School, Riverside Drive, in conjunction with the Epstein Trio. This was Miss Weil's debut, and her songs were by Schumann, Kann, Willehy and Saint-Saëns, an ambitious program; she revealed her-

self fully equal to her task, and in such difficult numbers as "Stille Thränen" her thorough training was shown. Excellent breath control, and full, steady tone characterized her singing, her voice being an unforced contralto of freshness and individuality of color. Violin solos by Leclair and Handel were played by Bonarios Grimson, with splendid authority, and Mr. Dubinsky pleased. Herman Epstein's playing is always alive with interest, and in his solos as well as in the Schubert trio, the sympathetic artist was evident. There is probably no pianist before the public who so much resembles Joseffy in tone quality, style and certain elegance of expression as Epstein.

**Calvary Choir Festival Concert.**

The fourth annual festival concert by the Calvary Choir, Edward Morris Bowman, conductor, was held on April 28, at Calvary Baptist Church, where Mr. Bowman is organist and choir director. The magnificent edifice with its spacious auditorium and fine organ proved an ideal place for such a festival. The choir was banked at the end of the church where the pulpit usually stands and presented a beautiful spectacle. Mr. Bowman has so



CALVARY CHOIR.

many excellent pieces in his repertory that he must have experienced some difficulty in making selections for his program which was overgenerously laden, comprising no less than fourteen numbers as follows:

Organ solo, On the Coast (of Maine).....	Buck
Chorus, Choral from Die Meistersinger.....	Wagner
Quartet, The Miller's Wooing.....	Fanning
Bass solo—	
I Am Thy Harp.....	Woodman
Boat Song.....	Ware
C. Judson Bushnell,	
Glee, Now Tramp O'er Moss and Fell.....	Bishop
With soprano obligato by Myrta French-Kürsteiner.	
Piano solo—	
Overture.....	Bach
Nocturne in D flat.....	Chopin
Scherzo in C sharp minor.....	Chopin
Yolanda Méró,	
Contralto solo, Ah, Love, but a Day.....	Beach
Bessie Bowman-Estey.	

Waltz idyl, Chorus .....	Kosechat
Tenor solo, Lend Me Your Aid (from The Queen of Sheba).....	Gounod
E. Theodore Martin,	
Organ solo, March-tempo from the Leonore Symphony.....	Raff-Bowman
Soprano solo, Valzer di Muzetta (from La Bohème).....	Puccini
Myrta French-Kürsteiner.	
Two choral scenes—	
The Sleeper .....	Kelley
Pitter, Patter (a rain song).....	Kelley
Piano solo—	
Valse .....	Merkler
Serenade .....	Rachmaninoff
Rhapsodie No. 6.....	Listz
Yolanda Méró,	
Sextet and chorus, from Lucia.....	Donizetti

This choir is a well organized body with one hundred and eighteen names enrolled and divided into three grades with the usual officers, board of directors, various committees, division chiefs, secretaries, etc. When Mr. Bowman appeared in the organ loft for the opening number, he was tendered an ovation. His manipulation of the great instrument with its antiphonal counterpart on the opposite side of the auditorium, clearly demonstrated that he was its master. With the opening strains of the stirring "Meistersinger" choral, the chorus arose and without evident direction from the conductor, who was still at the organ, broke forth into this wondrously beautiful music. There is no denying the fact that Wagner makes every other composer fade into insignificance when it comes to polyphonic writing. The rendition of this number showed that the choir had been finely trained. The variety of nuance and dynamical effects were irresistible for the exquisite theme was sounded thrillingly and sonorously. Mr. Bowman then left the organ and took his place at the piano. A dainty piece by the Calvary Quartet, Myrta French-Kürsteiner (soprano), Bessie Bowman-Estey (contralto), E. Theodore Martin (tenor), and E. Judson Bushnell (bass), was so well liked as to call forth Sullivan's delicate lullaby, "Hush Thee My Baby," as an encore. The glee was rendered with much snap and spirit and the waltz took on a fine rhythmic swing. Kelley's two choruses and the familiar sextet were excellently done and showed the ability of the chorus to a high degree of proficiency.

Among the soloists of the evening was Yolanda Méró, the pianist. Although the length of the program held the audience until a late hour no one seemed to be in a hurry to depart before its completion.

**Janpolski to Introduce Russian Novelties.**

Albert Janpolski, the Russian baritone, will introduce, next season, with the leading orchestras several new arias from Russian operas, which have not been heard in America. Among them will be one from "Mazepa" and one from "Iolanthe," two of Tchaikowsky's later operas and said to be the greatest and most effective orchestrally of this composer's works; the Venetian aria from "Sadko," by Rimsky-Korsakoff, and the great dramatic aria from Borodin's opera, "Prince Igor."

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PITTSBURGH, Pa., April 30, 1910.

The Pittsburgh Male Chorus, James Stephen Martin, conductor, gave its final concert of the present season to the largest audience in its history. Madame Schumann-Heink was the soloist and her name and fame attracted many, though all are at one in admitting that the strong program presented proved a factor in the attendance. Mr. Martin, as usual, gave the club patrons a program full of interest and withal "meaty." The club had not sung more than two numbers until it was noticed that the tone quality was even finer and more solid than at the last concert. It was thought then that the balance could scarcely be improved upon. Still, the large audience was treated to greater things with the giving of this program. The tenor section obtained many new effects and the entire body seemed to put still another peg in the marking board of pure tone quality. The pianissimo passages were taken as with one voice, and its opposite achieved in a manner to compare with the "Choir" and "Swell" coupled to "Great" on a finely built pipe organ. There were no "mixtures," on "reeds," nor no "foundation stops" out of kilter in the ensemble, and that was gratifying. To drop the metaphor, the club has reached apparently its highest point in the presentation of modern part music. Buck's "King Olaf's Christmas" and Huss' prize song "Captain, My Captain," brought out the intellectual side of the chorus, but Farwell's "Cowboy Song," Troyer's "Sunrise Call" and De Koven's "Recessional" showed the timbre. Then for refinement and shading Nevin's "Shandon Bells" and Blumenthal's "What Care I How Fair She Be," did the work. The audience was enthusiastic in its approval and had the program been shorter, many numbers doubtless would have had a rehearing. Among the soloists who helped materially in making the program an artistic success were: Harper, Wilkins, Hamilton, Llewellyn, Davenny, Rorah, Elberty, and Gedelman. Jackson Edwards furnished some excellent piano accompaniments. Schumann-Heink still has power to attract her thousands. What a wonderful woman it is who can sing three big arias without fatigue, and sing them with consummate artistry? The

great contralto is as popular today as she ever was. With all her singing every night in the week save one her voice rings true and healthy. Madame Schumann-Heink's organ is still a glorious one. Every song was a pleasure, and the wildly demonstrative audience seemed insatiable as to encores.

Announcement was made in the program of the concert given Tuesday evening, April 26, at Carnegie Music Hall by the Pittsburgh Male Chorus of the following:

The interest created by the Prize Compositions of the last three seasons has led us to again offer such a competition, and a prize of \$100 will be given for the best musical setting for male voices by an American composer of Longfellow's poem, "The Village Blacksmith."

The compositions may be scored for piano and organ accompaniment, with or without solos, but if solos are introduced they shall be for male voices only. The term "American Composer" is restricted to those born in and now citizens of the United States of America.

Compositions should be sent to Edwin Z. Smith, president of the Art Society, Oliver Building, Pittsburgh, Pa., on or before September 15, 1910. The compositions must be sent anonymously and be marked "The Pittsburgh Male Chorus, Prize Competition," and be accompanied by a sealed envelope containing the name and address of the composer. On receipt thereof the envelope and the manuscript will be numbered to correspond; the envelope will be retained by Mr. Smith, unopened, and the music submitted to the judges of competition for award. The music must not bear any notation of inscription that can in any way identify the composer.

The judges of this competition will be Henry Holden Huss, of New York; Arthur Foote, of Boston, Mass., and Charles Wakefield Cadman, of Pittsburgh, Pa.

The prize composition will be performed at the club's first concert next season, if it is possible to get the decision of the judges and secure the printing of the winning composition in season for preparation therefor, and immediately after its rendition the number of the composition will be announced and the envelope bearing the corresponding number will then be opened on the stage by the custodian, Edwin Z. Smith, and the name of the composer announced, and the prize will thereupon become payable. If it is not presented at the first concert, it will be given at the final concert of the season under the same terms.

In consideration of the award of the prize, the composition covered thereby and all rights therein will become the property of The Pittsburgh Male Chorus. The unsuccessful manuscripts will be returned to the composers.

Paul Kennedy Harper has had a large number of engagements in recital and oratorio lately. Among the many dates secured, some of which have been already filled, are: Warren, Ohio, recital with Miss Trumbull, pianist; Youngstown, Ohio, "The Creation"; recital before the Deller's Club, Pittsburgh, and Indian music talk engagements at Franklin, Cleveland O. (Fortnightly Club), Clarion, Pa., and Washington, Pa. Mr. Harper with Charles W. Cadman, will appear before the Ohio State Music Teachers' Association in convention at Columbus, O., June 30-July 1. He will assist Luigi Von Kunits at the Rittenhouse next Saturday evening.

Of interest to local musicians is the forthcoming concert to be given at Morgantown, West Virginia, at Commencement Hall on next Tuesday evening when Louis Black, director of music at the West Virginia University,

and tenor and director of the Christ M. E. Church choir of Pittsburgh, will present the fourth concert of the season. The Choral Society will on this occasion be assisted by John R. Roberts, of Pittsburgh, who is engaged for three groups of songs. In December Rossini's "Stabat Mater" was given with Rosalie Wirthlin, contralto, and Mrs. Agnes Vogel Roberts, soprano, Christine Miller, contralto, and Frederick Cutter, bass; then on in February Christine Miller gave a recital at the university, and in March the Mendelssohn Trio, Bernthalier, Kohler and Goerner, gave a recital with Mrs. Charles F. Kimball as soloist. At the forthcoming concert, the club will sing songs by Wallace, Ravencroft, Croce, Tschaikowski, Elgar, Mendelssohn, Gericke, Cui, Zingarelli, Mozart, Brahms and Beethoven. Mrs. Louis Black will be the accompanist.

The Apollo Club, with Rinhart Myer conductor, will give the last concert of the season at Carnegie Hall next Thursday evening. The club will have the assistance of Frieda Langendorff, mezzo soprano.

Hollis Edson Davenny and Charles W. Cadman, of this city, assisted in a recital at New Castle last Friday evening. Mr. Davenny was heard in not only violin selections, but sang a group of songs and was received with much enthusiasm for his work.

Kate O. Lippa gave recently a very successful pupils' musicale in East End. Those taking part were assisted by Marie Stapleton, who contributed effectively two groups of songs. Following were the composers represented: Lippa, Grant-Seljafer, Haydn, Moszkowski, Liszt, Rubinstein, Cadman, Salter, Hawley, Chopin, Rachmaninoff and Meyer-Helmund.

A charming recital was given last Saturday afternoon at Carnegie Lecture Hall by the Pittsburgh teachers of the Dunning System together with their pupils. It was an altogether original recital and served to exhibit the intellectual and the surprisingly advanced musically emotional side of the children who took part. Mrs. Dunning is well known in Pittsburgh, being acquainted with most of the prominent musicians of this city. The children gave examples of sight reading, ear training, time exercises and historical information. On the program appeared compositions by Behr, Spindler, Verdi, Crosby, Adams, Schubert, Read, Burgmueller, Streabog, Sinding, Koehling and Mendelssohn.

CHARLES WAKEFIELD CADMAN.

Barcelona just now is doing the "Ring," or, as the prospectus has it, "Tres Ciclos de L'Anello del Nibelungo" alterados con "Il Vescovo Fantasma." "To the Northern ear," writes London Truth, "these voluptuous Southern transcriptions of the rugged Teutonic nomenclature of the original always have a somewhat comic effect."

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## CINCINNATI READY FOR ITS FESTIVAL.

CINCINNATI, Ohio, April 30, 1910.

It is a trite, a conventional thing, to say that "the coming festival of music will unquestionably be the greatest in the history of the Festival Association." That is always to be expected and therefore it must always be said. But in this case it just happens to be absolutely and undeniably true, and it is really sad to think that the phrase has lost its force by reason of having been employed so many times previously when there really was no call for it. How can we tell that it is to be the greatest festival ever held here—probably the greatest ever held in the United States (in the world, some say)? Well, there are five ways of proving the case. First, there is the expense. The festival this year is costing about \$45,000, which is about three times the expense of most large festivals held in this country and is larger by \$5,000 than any amount ever spent for a festival here before. Next comes the sale of season tickets. It has been unprecedented. Nothing like it in the history of the association is known. Think of boxes for this festival selling at \$950—a premium of \$850 over the established price. Think of plain ordinary seats in the parquet bringing a premium of \$30 each for the season—thus just double the price—while seats far back in the orchestra circle, half a block from the stage, sold at \$6 to \$10 premium for the season. Why, those are New York horse show prices and one might imagine from the fierce competition for seats that the pageant of the nations was to take place with all the chief rulers of the earth in attendance. Instead of that, the only ruler present will be President Taft, who will be the guest of his brother, Charles P. Taft, on Tuesday night. Not even Princess Alice will be here, for Her Royal Highness departed a fortnight ago to meet His Ex-Majesty, Theodore I (her father), in Paris. But the Prince (Nicholas of Cincinnati), will be present in the box of the Dowager, his mother, Mrs. Longworth. Perhaps you imagine that President Taft is responsible for the great scramble for seats and, lest you run away with that idea, let it be stated right here and now that President Taft will be present on Tuesday night only, and the greatest call for tickets has been for Friday night—the night of the performance of "The Children's Crusade" of Pierné. Of course the sale for Tuesday night has been large, but not more so than for any other night, so you can judge for yourself just how much of a figure the Chief Magistrate of the nation has cut in this sale of seats. At the present moment (a week from the time of the final accounting, the last sale of seats) there is \$5,000 more in the treasury than the entire receipts of two years ago—and at that time that was accounted the most successful festival ever held here. Thus you are in a position to judge for yourself how things are going with regard to the festival. But we still have three other reasons to give why this is to be the greatest, etc., haven't we? Well, here they are: Reason number three is the present state of preparedness for the festival chorus, children, and all local participants. Number four is to be found in the fact that all the artists engaged for the festival will be present as advertised and nearly all of them have arrived. Reason number five is the public pulse. When you hear bell boys, waiters, cabmen and street car conductors talking excitedly about the festival you can make up your mind that the enthusiasm has pervaded every class of society and that every one who can buy a ticket—whether he is rich or poor—will do so. If you could have seen the ticket buying line that formed twelve hours before the sale opened you would have had an opportunity of knowing just how seriously the people take their festival. One man told the writer that he stood in line eleven hours without anything to eat or drink, but he would not abandon his place. And he was only one man. Messenger boys there were who stood four or five hours longer than that. The line completely filled the Church-Beinkamp piano store so that it was impossible to transact any business all day, and it reached out of the store door and away down Vine street nearly the entire distance from Fourth to Third street, and that same mob continued in that store and in that line until every last ticket was disposed of—a matter of six days. Mr. Beinkamp told the writer that he had not been able to do any business in the store during the week that the seat sale was on. He was inclined to think it was too much of a good thing—the ticket selling privilege—and thought the loss of business was hardly offset by the advertising value of the campaign. Still he was a good enough sport so that he did not propose to see people suffer even if they were so foolish as to stand in line a dozen hours for their tickets, and to relieve the tension he had sandwiches and hot coffee served at his own expense for two hours during the middle of the first few days of the grand rush. Also he had water boys running up and down the line all the time while the sale was on, and so there really was not as much suffering

from hunger and thirst as you might have imagined. After the tickets were all sold the kicking began. People came up with large wads of money and wanted to know where their seats were, only to be told that standing room only was the best possible and available space for the men. Metaphorical bushels of checks and money orders were returned because there were no seats with which to fill orders. And how the people howled when they got their money back. They did not want their money; they wanted seats. And through it all the management was as patient as possible, never lost its temper, and worked in every way possible to satisfy the people. Most of them went away satisfied in the end, but there were a few who could not be pacified.

Frederick Stock, the Theodore Thomas Orchestra, Mrs. Rider-Kelsey and Herbert Witherspoon were among the advancee guards of festival people and arrived Friday morning. Rehearsals with the orchestra began that morning at 10 o'clock and twenty-four hours later all the soloists had arrived.

Wednesday night the writer had the pleasure of attending a string quartet concert at the College of Music. The quartet was composed of these men: Henri Erm, first violin; Ernest La Prade, second violin; Walter Werner, viola, and Emil Knoepke, cello. Frederick J. Hoffman, pianist, assisted. The program was as follows:

String Quartet, op. 33, No. 3.....Haydn  
Sonata for piano and cello, op. 36.....Grieg  
Trio for violin, cello and piano, op. 70, No. 2.....Beethoven

It will be perceived that this was rather an exacting program and required much preparation for its artistic rendition. All the performers were members of the faculty of the College of Music, and that they were able to give this program with such splendid ensemble shows the kind of people to be found in the faculty of this school. There was a large and appreciative audience, a major portion of them being pupils in the school, but yet quite a few being lovers of chamber music from the city.

On the same evening there was a concert by the orchestra of the Conservatory of Music in which forty young people from the string department of the school, assisted by professionals from the city, rendered the following program:

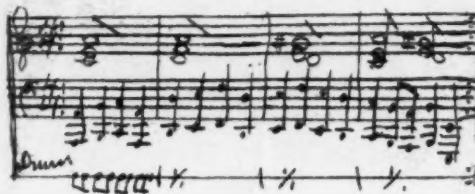
Hymn to the Sun.....Mascagni  
Conservatory Orchestra.  
Berceuse (from Tragomedie).....Tirindelli  
Conservatory Orchestra.  
Sonata, E major, for violin and orchestra.....Handel  
Henrietta Weihl.  
Break of Day in Rome and Prayer (from Tosca).....Puccini  
Florence Teal and Orchestra.  
Concerto, C minor, for piano and orchestra.....Beethoven  
Winifred Burston.  
Overture, II Guarany.....C. Gomes  
Conservatory Orchestra.

Not being able to be in two places at once, the writer was not present at this concert but is informed that it was a complete success and greatly appreciated by a large audience.

The Cincinnati Symphony Orchestra is negotiating for Francis Macmillen to appear with it as soloist at one of its symphony concerts next season.

Did you ever go to a five cent theater? Of course not. Neither had the writer until last Wednesday night, when, on his way back to the hotel from the College of Music, he saw this sign, which seemed very interesting and promised something new in the way of sensations: "Singing and talking pictures inside." Now, it is not because there were singing and talking pictures inside that we mention it but only to confirm a certain statement of our friend, Charles Wakefield Cadman, manufacturer of Indian music, etc., of Pittsburgh. In a recent letter to THE MUSICAL COURIER he said that the average person's conception of Indian music was that the drum must be kept going all the time. We heard some of that average conception in that five cent theater. The play was "The Stolen Turquois," and the scene was laid down in Southwestern Colorado or Arizona among the Apache Indians. One tribe of Indians had found this splendid turquoise and taken it to their temple where it was given to the service of their god. (Lest you think this is a fake yarn let it be stated that all this was printed on the white curtain from time to time. The writer was under the impression, as probably you are, that the Apaches did not have any temple and no place to worship, but it was printed there in plain English and so

we must accept it. Perhaps Chief Cadman will enlighten us on this point.) Well, anyway, the stone was taken into the temple, consecrated, stolen by night, the renegades pursued into the mountains, every one killed off but one lone Indian, who was badly wounded and who managed to get back to the temple with the stone when he, too, died. That was the story. It took about twenty minutes in the telling and music was going all the time. This was the music:

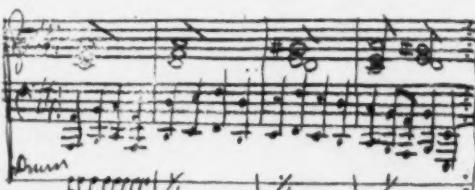


Which was varied occasionally with this:



And that's all there was to it for twenty minutes. If that piano player did not ache in every bone in his body when that film was off the reel then he must have been an automatic man. We were dead beat out and quite satisfied when the last redskin bit the dust and the tom tom ceased its monotonous drone.

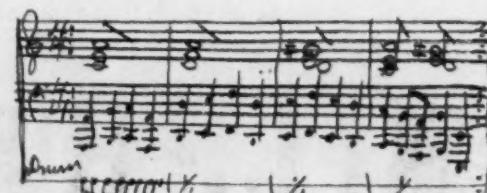
There were three five cent theaters all in a row and, the appetite having been whetted, we concluded to make a debauch of it even if it did cost fifteen cents. In the next theater the attraction was "With Roosevelt in Africa." Had we known what we were running into we never would have braved it, but, being in and game, we concluded to see it through. The first scene depicted the camp in which there must have been upward of a hundred black men. They seemed to be resting after the day's work and were playing games. It is hardly to be expected that even uncivilized peoples indulge in play without the accompaniment of music, so we were not surprised to hear the piano start up. But, lo and behold, the strains of sweet music were quite familiar, and this is what they were:



After this had continued for many minutes (it seemed hours) the camp started off on a night lion hunt. Chasing lions is shivery business and so they had to have some shivery music. Listen to it:



Well, they chased lions and tigers around that canvas to the accompaniment of that music for upward of fifteen minutes before we had the good sense to quit. Once outside we dived quickly into the third nickel theater to be met with this jiggling announcement: "With Peary to the North Pole." Of course, you guess the rest. There were Esquimaux at play, hunting polar bears, walruses (or should it not be "walrus" in a musical article), musk oxen and various other animals. They had to have music to play by and this was the music:





## Busoni's Great Farewell Night in Brooklyn.

Busoni's farewell recital in Brooklyn Thursday night of last week proved an attraction that brought many residents of Manhattan over to the borough across the East River to hear this master player. The music critics of Brooklyn, known for their conscientiousness, came early to the recital and tarried until the lights were turned out. Their opinions of Busoni's art are well worth reading:

### BUSONI'S FAREWELL CONCERT.

The Great Italian Pianist Dazzled the Brooklyn Audience to Which He Said "Good-by."

The critical judgment that Busoni is the greatest technician among pianists for the last twenty years was abundantly sustained by the performance of the Brahms-Paganini "Variations," of the Chopin polonaise in A flat, of the Liszt "Campanella" and the sixth rhapsody.

But if Busoni were merely a great technician he could never have aroused the sort of enthusiasm which followed his first number, the "Waldstein" sonata of Beethoven. The wonder of his playing is that a man can maintain such technic and remain so deeply and persistently musical. The great technicians who have been unable to maintain their popularity before this public because their playing tended constantly to become mechanical will occur to concert goers without calling names. The variety of tone color and the range of dynamics which Busoni brings to his work are even more notable than his amazing speed and unfailing crispness. In the Beethoven sonata these qualities were reinforced by a big minded appreciation of the music itself. The adagio was liquid in its delicacy and tenderness, and the balance between the parts was finely preserved.

It was, however, in the "war horses" that Busoni aroused open eyed and sometimes open mouthed enthusiasm. Audiences have grown hardened to wonders of speed and bell like clearness in the "Campanella," but they threw up their hands in amazement at Busoni last night. He eclipsed the splendors that have gone before. In this and the rhapsody he did not merely play the piano, he bewitched it.

At the end there was one of the demonstrations which used to follow Paderewski when he was new here and in good condition, and Busoni added the "Double Notes" and the "Butterfly" etudes of Chopin to his program.—Hamilton Ormsbee in the Brooklyn Eagle, April 29, 1910.

### MR. BUSONI HEARD IN A FAREWELL PIANO RECITAL AT THE ACADEMY.

The distinction of Mr. Busoni's playing is felt through the exercise of a remarkable intellectual poise and control that supplement a marvelously developed and accurate technic. His art is wonderfully refined, so much so, in fact, as to give the impression at times that it is too restrained for the clearest enunciation of delicate effects. This may come about through the pianist's apparently careful avoidance of the spectacular in method. His freedom from anything superficial and extravagant and reliance upon purely artistic methods gives his art a truly rare quality. Even in the Liszt pieces, which is so often given with a picturesque show of force, he was more than ordinarily subdued, and his performance of the rhapsody was notable as an expression of the spirit of frenzy without anything bizarre. And in the performance of the "Erl King" there was all necessary force, but a more significant differentiation in tone quality that added a vivid pictorial value. In response to the applause following the Brahms variations, Mr. Busoni played some variations of his own on the same theme that were more musical than most of Mr. Brahms'.

The pianist was given the most cordial kind of reception, being recalled again and again, and his parting with American audiences was an event to be remembered with pleasure by both artist and listeners.—John William Black in Brooklyn Times, April 29, 1910.

And what he gave to his listeners must be remembered and revered as an intimate and beautiful confidence such as few musicians enjoy in the best of their dreams. Busoni, considered, as he must be, as in "a class by himself," brings to his command such strength of conviction, such skill of performance as to render the possibility of comparison with his contemporaries more or less futile, surely whatever they present as their distinguishing predominant characteristics, Busoni himself reflects in a manner to make on

feel as if Rosenthal could never have been more surpassing in brilliancy, Paderewski more fervent in expression, or De Pachmann more subtle in interpretation. Busoni's greatness is more than anything else accomplished through the vast breadth of his artistic intelligence. In other words, from the pure mastery of technic and thoroughness of study there appears the ever impressive form of the artist. The written page of the composer as translated into songs by Busoni becomes the music of thought as well as notes, and it is only owing to the mentality of the artist that this most admirable purpose is realized. The essential truth of this fact is perhaps most apparent in his playing of the Chopin nocturne, C minor. Mysterious and full of shadows, the composition is naturally elusive, but Busoni never failed to grasp the thousand secrets of its beauty—the gentle innuendoes of fancies and the dignity of the composer's aspiration. To the enthusiastic it was Chopin in a looking glass, with his perfections magnified by the wizard touch of Busoni.

In all it was a retinue of selections which tested every faculty of the musician, and to all requirements Busoni rose with remarkable ease. His absolute control of the keyboard carried his performance far beyond criticism, even as to certain of his methods that are more or less individual. Throughout the evening ingeniously perfect pedaling laid a splendidly designed foundation for clear tonal effects. The "Erl King" brought the audience to its feet, so thrilling and terrific did Busoni render the description of Schubert's idea.

The color of his tone was of itself a thing to study, for rarely is a pianist heard to mould his sounds of such transparent and bell like tissue. And they retained this quality even in passages where the forte or crescendo would increase in volume. The full beauty of this tone fell upon the audience most entrancingly when Busoni played the Paganini-Liszt "La Campanella." As Paganini's brilliant melody developed from one variation to another more ravishing, the performer's technic was brought into greater demands. The piano sang under him, and he seemed to put his heart and soul into its song, and every one who heard was a victim to its charm. After "La Campanella" the music hall rang with "Bravos!" and Busoni simply had to resign himself to an ovation. Daily Standard-Union, Brooklyn, April 29, 1910.

Beethoven's "Waldstein" sonata was the subject of his principal effort. He scored finely with the second movement, the introduction (adagio molto), and the pyrotechnic effects of the final presto gave him several opportunities to display his splendid technic. This passage, on account of its heavy theme, is extremely difficult to bring out clearly, but Busoni succeeded admirably in separating the tonal superstructure from the underlying network of harmonies.—Brooklyn Citizen, April 29, 1910.

### Becker's "Practical Ideas" Endorsed.

Gustav L. Becker has received a letter from Flora E. Huie-Locke dated Buffalo, N. Y., April 27, endorsing his ideas regarding practical primary work. An extract from this letter reads:

I feel very grateful for the kindness you showed Miss Dunn in giving her such a delightful interview. She came home with much enthusiasm over your ideas and gave me a pleasing recital of your chat. Yes, I have read your paper in the November and December Musician. What you say so forcibly I have been trying to do, in a measure at least, in this "Practical Primary Plan." May I quote some points from you? I think I have never seen these ideas so well expressed. If all teachers would work from this standpoint what an improvement there would be in music teaching in general. Your paper ought to be sent to every teacher in the country to wake them up to what the proposition of teaching is anyway. I am enthusiastic over your practical ideas for the essential and practical are my hobbies.

Again thanking you for your kindness, I am,

Very truly yours,  
(Signed) FLORA E. HUIE-LOCKE.

A Chicago scientist says that the voice has color. Then most of the comedians in musical comedy are color blind.—Rochester Post-Express.



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## MUSIC IN BUFFALO.

BUFFALO, N. Y., April 22, 1910.

"The Love Cure," a bright operetta, was given at the Star Theater last week by one of Henry W. Savage's fine companies under the touring management of Richard McFarlane. The leading roles were sung by Elsie Bowen, soprano; Craig Campbell (a New York tenor who was once a favorite soloist in "the Little Church Around the Corner"); Mr. Ross, a clever impersonator, and Florence Reid, a Buffalo girl who made a hit in the "Gay Hussars" last season, owing to natural talent and the business ability of her teacher, Clara E. Thoms. An excellent orchestra was directed by Gustav Hinrichs, a musician and conductor well and favorably known in New York.

It is impossible to give a detailed account of a recent event, because the writer was unable to be present. Critics, however, who were there describe the song recital of Mrs. George Barrell as a society event and that the lovely voice of the contralto was heard to fine advantage, particularly in German lieder, many of them by Schumann. Mrs. Barrell was accompanied by Coenraad V. Bos, who had gone over with her the program of songs which she had studied during the past year and a half with Edward Randall Myer, many of whose pupils have become church and concert singers. Previous to her marriage Mrs. Barrell was a pupil of Madame Nikisch. She now intends to resign as solo contralto of St. Paul's Cathedral and devote herself to concert work. Among the many interested listeners was Ethel Newcomb, pianist (a warm personal friend of Mrs. Barrell), who came from Whitney Point, N. Y., to attend the song recital.

Marvin Goodzinsky has a finely appointed studio at 515 Elmwood avenue. He is a successful teacher of the Leschetizky method. A recent recital of his pupils proved his efficiency as an instructor.

Creatore and his band gave a matinee and two evening concerts this week at Convention Hall, under the touring management of Frank Gerth, and local management of James Stark. Fine programs were presented. Meyerbeer, Liszt, Verdi, Schumann and Bizet were among the composers interpreted at the matinee. Thursday evening, Mendelssohn, Rossini, Mozart, Verdi, Wagner, Von Westerhout and Tschaikowsky were represented. This evening's concert aroused much enthusiasm. The quartet from "Rigoletto" was splendidly played with solos by Signori De Mitriss, Bucello, Rossi and Curti. Much interest was shown in Creatore's own new composition (not yet published), entitled "Irish Caprice," a stirring and very original transcription of familiar Irish songs, some of a highly boisterous character suggesting a Donnybrook Fair, and yet there was a most skillful weaving in this loom of sound of a tapestry of harmonic color by the introduction of "The Last Rose of Summer," "The Harp That Once Through Tara's Halls," and "Sweet Innisfallen." At the close of this composition there were enthusiastic shouts from certain of the audience who must have hailed from the Emerald Isle. Italians were there in full force to greet the inimitable Creatore, whose personality is unique.

VIRGINIA KEENE.

## Additional News from Buffalo.

BUFFALO, N. Y., April 29, 1910.

A capacity house greeted the Teutonia Liederkranz, at German-American Hall, on Monday evening. The opening number, "A Battle Hymn" from "Rienzi," was sung with the verve and spirit which Dr. Schorch's inspiring accompaniment demanded. Songs that were sung à capella were by Langer, Baldamus, Kalliwoda. The choral work reflected credit upon the singers and the thorough drilling by Dr. Schorch. The most interesting number on the program was the musical setting of the Twenty-third Psalm, composed by Dr. Schorch for soloists, male chorus, quartet and orchestra, although on this occasion the accompaniments were played splendidly upon the piano by Dr. Schorch. This beautiful composition evidences ripe scholarship. It is decidedly melodious and should become widely known. The quartet was as follows: Mrs. Harriet Welch Spire (soprano); Mrs. R. B. Heussler (alto); Dr. Frankenstein, (tenor), and Walter Heussler, (bass), the latter being a young pupil of Madame Humphrey, with a big voice and likely to become a good concert singer. Dr. Frankenstein and Mrs. Spire were also well liked in their groups of songs. One of Mrs. Spire's encore numbers was Harriet Ware's "Boat Song." Mrs. A. W. Cadwell won applause by her admirable cello playing. Dr. Schorch's fine piano accompaniments contributed greatly to the effectiveness of the selections.

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W. Ray Burroughs will play April 29 at the Olivet Presbyterian Church, Lima, Ohio. He opened the new pipe organ there a year ago. On March 14 Mr. Burroughs gave an organ recital at the Third Presbyterian Church in Rochester, N. Y. A beautiful program was presented. Mr. Burroughs had the valuable assistance of Walter Bentley

Ball (baritone), and Alice Carlotta Wysard (accompanist).

Clara M. Dichi, who has been organist in Bethany Presbyterian Church, has accepted the very desirable position of organist in St. Luke's Episcopal Church, Richmond avenue.

■ ■ ■

The Catholic Aid Society gave a charity concert on Monday evening at Convention Hall. Amy Graham, the director, is not only a clever teacher of the piano, but the discriminating music critic of the Buffalo Evening News. Her fine musical education in Leipzig has equipped her with a knowledge of the best in all she attempts. Her annual visit to Switzerland for additional study has qualified her to be the only exponent of the Delacroze method in America. Choruses were sung at this concert which demonstrated the beauty of rhythmical gymnastics. Trios, duets and solos were sung by four leading church singers and violin solos were played by a local violinist.

■ ■ ■

The Rubinstein Club presented this varied program at its third public recital Thursday morning under the direction of Mrs. Gilbert Rathfon: "Daisy Time" (Denza), "A Lovely Night" (Offenbach), "Nymphs and Fauns" (Bemberg), "The Snow" (Elgar). Marjorie Jackman played three violin solos. In his two solos Marvin Grodzinsky evinced marked musical intelligence and proved himself a brilliant pianist. Adella Edwards, a young vocalist, has a sweet fresh voice, but not as yet perfect breath control. Mrs. W. H. Howe, a pupil of Mrs. Howard Baker, sang her selections expressively and with fine enunciation. The Rubinstein Club sang all of its choruses unusually well. There was a decided improvement in enunciation, except Bemberg's "Nymphs and Fauns." The musical phrasing was perfect, but the text generally unintelligible. "The Snow," Elgar, was repeated. It was made very effective by piano and violin accompaniment. The ensemble work of the young violinists, pupils of Alice Lathrop Scott, was very creditable. They were Misses Dohn, Jackman, Tudor, Friendly, Stanton and Campbell. There was a large attendance. There are great expectations concerning the approaching May Festival, Thursday night, when the "Stabat Mater" is given. Madame Nordica will sing the "Inflammatus." Rebecca Cutter-Howe, soloist of St. Paul's Cathedral, will sing the other soprano solos, which will gratify her numerous Boston friends. This May Festival brings a great many out of town people to Buffalo, from cities as far east as Syracuse. The musical attractions will comprise the Buffalo Philharmonic Chorus, the Theodore Thomas Orchestra, and the following solo artists: Lillian Nordica, Schumann-Heink, Corinne Rider-Kelsey, Margaret Keyes, Herbert Witherspoon, and others.

This will be the second music festival given under the auspices of the Philharmonic Society of Buffalo, and will be even a more brilliant event than its predecessor of last spring.

The Philharmonic Chorus under Andrew T. Webster's direction, will comprise 200 mixed voices recruited from the best solo and choir singers in Buffalo. This organization, which won golden opinions for its splendid performance last May of Elgar's "Dream of Gerontius," shows this season the beneficial results of longer association and continued practice, both in improved tonal quality and in command of nuance. Convention Hall will be converted into an attractive auditorium by the erection of boxes, with tiers of seats back of them, and decorations on the stage.

The programs have been announced as follows:

THURSDAY EVENING, MAY 12.	
Overture, <i>Der Improvisor</i> .....	d'Albert Orchestra.
Chorus from <i>Queen of Sheba</i> .....	Goldmark Chorus and Orchestra.
Aria from <i>Norma</i> , <i>Casta Diva</i> .....	Bellini Madame Nordica.
Andante from <i>Fifth Symphony</i> .....	Tschaikowsky Orchestra.
Symphonic Waltz .....	Stock Orchestra.
Solos—	
Damon .....	Stange
Mattinata .....	Leoncavallo
Waldesgespräch .....	Schumann
Stabat Mater .....	Rossini
FRIDAY EVENING, MAY 13.	
Overture, <i>Sakuntala</i> .....	Goldmark Orchestra.
Psalm 150 .....	Franck Chorus and Orchestra.
Scena and Aria, from <i>Der Freischütz</i> , .....	Weber Mrs. Rider-Kelsey.
Symphony No. 4 in D minor.....	Schumann Orchestra.
Cantata, <i>The Swan and the Skylark</i> .....	Goring-Thomas Soloists, Chorus and Orchestra.
SATURDAY EVENING, MAY 14.	
Overture, <i>Liebesfrühling</i> .....	G. Schumann Orchestra.
Aria from <i>Sapho</i> .....	Gounod Madame Schumann-Heink.
A Capella Choruses—	
Sunrise .....	Taneyef
Spring Delight .....	Cui

Thou Alone .....	Lassen
Solos—	
Die junge Nonne .....	Schubert
Der Tod und das Mädchen .....	Schubert
Der Erl-König .....	Schubert
Madame Schumann-Heink.	
Die Walküre (Ride of the Valkyries) .....	Wagner
Rienzi (aria, Gerechter Gott) .....	Wagner
Madame Schumann-Heink.	
The Flying Dutchman .....	Wagner
(Spinning Chorus and Sailors' Chorus.)	
Die Göttterdammerung (Siegfried's Rhine Journey) .....	Wagner
Das Rheingold .....	Wagner
(Rainbow scene and entrance of the Gods into Walhalla.)	
VIRGINIA KEENE.	

## Frederic Mariner Interests.

A concluding recital on April 28 brought to a close a series of student lessons in public playing which Frederic Mariner has been conducting at his recital hall studio at 250 West Eighty-seventh street. This studio is noteworthy for its professional atmosphere, stage, grand piano and large seating capacity. The playing at this last recital was so pleasing and satisfactory that teacher and pupils alike may consider the season now closing one of such progress and encouragement as to create an incentive for increased vigor and determination to achieve greater things next year.

Ethel Howe, a charmingly attractive young pianist, both in stage appearance and in her musicianly playing, did credit to herself and to her instructor by her rendition of several numbers, of which mention is made of the "Hunting Song" (Schumann), "Auf den wasser zu singen" (Schubert) and "Waltz Caprice" (Strelzki). It was played on broad and effective lines, with great tonal beauty and rhythmical effects.

Arthur Fischer, of Williamsport, Pa., a student of this season only, has made such rapid strides under Mr. Mariner's training that to hear him in recital is to believe his public experience must have covered at least a year or more instead of but a few weeks. Timidity in playing in public has been superseded by a display of confidence, poise and control which, as a result of well grounded principles of technic, memorizing and the working up of a repertory, enables the student to render his numbers with increased musical, dramatic and professional effects. Judging his possibilities by this season's results his hearers may well anticipate next season's accomplishments, when a better understanding of how to practice to greater gain will be better established. The best played of Mr. Fischer's selections were a Couperin composition; prelude in C sharp minor (Rachmaninoff); "Ich Liebe Dich" (Grieg); mazurka and G flat study (Chopin).

Winifred Buck, whose home is in Neosha, Mo., is now closing her second season of instruction with Mr. Mariner. Her piano work is marked by much brilliancy of execution, appreciation of effects, big and beautiful tone, large and well memorized repertory and a playing capacity and ability that will no doubt result in many concert appearances upon her return to Missouri. Among her offerings at this recital were menuet and trio (Beethoven); shadow dance (MacDowell); "La Gondola" (Henselt) and C minor polonaise (Chopin).

Other instructors will be glad no doubt to avail themselves of this recital hall, as it may be secured for concert purposes.

## Carreño Classes at American Institute.

Teresa Carreño gave a series of classes for the piano pupils of the American Institute of Applied Music, Kate S. Chittenden, dean, last month. Twenty-four pupils played for her and the assembled pianists, among them Miriam Steeves, Eleanor Crosby Lindley, Alice Dominick, Ethel Peckham, Annabelle Wood, Mabel Besthoff, Max Kotlar, Arnold Newton, Courtney Carroll, Elsie Lambe, etc. Carreño praised their high ideals, phrasing and tone especially. She was both wise and witty, gave many reminiscences of artists, experiences and explained her own theory of technical elasticity and relaxation. She was especially emphatic about graciousness of interpretation and poise. She was greatly interested in Mabel Besthoff and predicted a future for her. She also commended emphatically Annabelle Wood, Arnold Newton and Courtney Carroll. Those who personally, or by the results, know the quality of the work done at the institution of which Miss Chittenden is the head, know that such praise was fully earned.

Mabel Besthoff, Miss Ditto's pupil, gave a piano recital of fourteen numbers, by classic and modern composers, in the auditorium last week, assisted by Bess Stephens Lanham, mezzo-contralto. The playing of the child is warmly musical, polished, graceful, from memory, so that she deserves hearty commendation. Nature has gifted her, but above this, under Miss Ditto she has worked as few children know how or can. Mrs. Lanham gave pleasure through her singing, her voice being clear and she sings with good style. McCall Lanham, her teacher, was at the piano.

**Howard Brockway Judges Musical Competitions.**

Howard Brockway has returned from Toronto, where he spent the week April 4. Mr. Brockway was appointed by His Excellency, Earl Grey, as judge in the Earl Grey Trophy Competition. The week was one of great interest, and the quality of musical talent and serious purpose shown by competing bodies was worthy of the highest praise. Mrs. Brockway, at the special invitation of the Ottawa committee, accompanied Mr. Brockway to Toronto. The remarkable musical and dramatic competitions each night at the Royal Alexandra Theater and the social events consequent upon the presence of the Governor General, Earl Grey and his suite, made the week a gala one.

The following extract, written by Hector Charlesworth in the Toronto Saturday Night of April 16, gives an excellent account of the most prominent features of the trophy competition:

Speaking at one of the social functions in connection with the Earl Grey Trophy competitions, Howard Brockway, of Auburn, N. Y., who, single handed, considered the final contestants for musical awards after the weeding process had been accomplished by local judges, expressed his surprise at the quality of talent displayed. Unquestionably it was shown that this is a musical community. The number of contestants was large, and the precaution had been taken that the competitors should be, in a real sense of the word, amateurs.

Mr. Brockway's decisions were admitted by every one who followed the performances to be fair and accurate. He alone among the judges may be said to have come forth from the ordeal scatheless. His mode of judging was fair and generous, and he made wide allowance for nervousness if the right quality of intonation and musical intelligence were present.

The task of Mr. Brockway in judging the trophy award, which was for an ensemble musical offering, proved so complex that His Excellency on Saturday night decided to solve the difficulty, so far as he was able, by giving an extra trophy for choral work. Had it not been for this generous move on his part, the difficulty would have been almost insoluble. Both the St. Paul Methodist Choir and the Blow Street Choir sang the test pieces with rare beauty of expression and intonation. The first named organization had a little the better of the latter in general balance and delicacy of shading. In an absolute sense, their performances were more perfect than that of the Ottawa Conservatory Orchestra, which, however, had done something more interesting and much more difficult in its really admirable performance of two movements of Tschaikowsky's "Pathétique" symphony. Inasmuch as it is comparatively easy to get together a good choir in this city of choristers, and extremely difficult to get together a competent orchestra under any circumstances, Mr. Brockway rightly gave the main trophy to the Ottawa visitors.

Howard Brockway, the musical judge, whose portrait appears on this page, is one of the most eminent of the younger generation of American composers. He was born in Brooklyn, N. Y., in 1870, and spent five years in Germany. He has won note as a solo pianist, and has also achieved the aim which every composer aspires to, in that he has composed a symphony of such genuine interest that it has been produced in Europe by the Berlin Philharmonic Orchestra and in America by the Boston Symphony Orchestra. His exquisite short choral compositions have become familiar in the concerts of the Mendelssohn Choir, and he is at work on a composition on an ambitious scale for this organization. Mr. Brockway has nothing of the musical poseur in his make up, and is a man of solid gifts, whose name will grow with the years.

**Facts About Folk Song.**

The performance of folk dances in the public schools and the singing of folk tunes is one of the sagest things that has ever been done for the spread of good musical taste. Folk tunes are the very genius of a people expressed in song. The man who loves "Annie Laurie," "Aileen Aroon," "Drink to Me Only With Thine Eyes," "Ah! vous dirai je?" "Ach, wie ist's möglich dann," "Schone Minka" and the like may not be learned in the classics, but he has in himself the germ of true classic taste. For that reason it is greatly to be rejoiced that they are taking up the Scandinavian dances and songs in the schools. Think how it must warm the hearts of Norsemen and Swedes to hear their beloved airs sung in America. It will do more to make them kindly disposed toward the country of their adoption than any amount of political platitudinizing. Besides that the dances are the most admirable form of exercise. Why not the Morris dance of England—our own "Virginia Reel" is only "Sir Roger de Coverly" under another name; why not the Irish jig and reel, the Highland fling, the Hungarian czardas? No country has such unrivaled opportunities for a multi-colored civilization as America has, if we will only make use of the opportunities which literally beg of our acceptance. Why should not the Poles dance their mazurkas, the Germans their Landler, the Spaniards their bolero and jota? All over Europe there is a sort of national rejuvenescence in this respect. We may learn a lesson from the Japanese, who, after tending for a time towards a false Occidentalism, have reverted with passionate enthusiasm to the genius of their own Nippon. There are Japanese in our midst. Would they not take it as a compliment if we asked them to dance and sing for us as they dance and sing at home? But there are good souls in the public schools devoted to this ideal, and we have reason to hope much of their work.—Rochester Post Express.

**Heinrich Hammer Sails for Holland.**

Heinrich Hammer, the musical director of Washington, D. C., Sängerbund, Washington Choral Society, and choir-master of the Church of the Ascension in that city, sailed for Europe today (Wednesday) on the steamer Estonia.

Mr. Hammer will visit his family in Holland. He will be back in New York by August 1.

**Tilly Koenen a Passenger on the George Washington**

Tilly Koenen, the Dutch contralto, will sail tomorrow (Thursday) on the steamer George Washington, after closing one of the most successful tours made in this country by a singer during her first season. Miss Koenen is engaged for another tour in America next season, and will again be under the management of the Concert Direction Hanson.

**Alice Merritt Cochran Takes Jomelli's Place.**

Alice Merritt Cochran disclosed her measure as a singer last week in Petersburg and Norfolk, Va., where, at short notice, she sang two music festival concerts in place of Madame Jomelli. The Dutch prima donna had contracted a severe cold in Petersburg, and this prevented her from singing at the closing concert in that city. Mrs. Cochran stepped immediately into the breach and found immediate favor with audience and music critics. In Norfolk, the next two nights, Mrs. Cochran again showed herself possessed of those ready resources which indicate that she is a singer well schooled. On this tour of Southern music festivals the New York soprano promises to duplicate her previous efforts if she does not surpass them. Her

pear and that Alice Merritt-Cochran would sing in her stead. This, of course, was disappointing, but when Madame Jomelli appeared before the footlights and expressed her regrets at being unable to sing, it was plainly seen that she was suffering and the good natured audience applauded her loudly, giving evidence of its appreciation of her willingness to sing if she were able.

Madame Cochran, as Madame Jomelli's substitute, sang "Galla" from Gounod, and was delightful. She sings with a beauty of tone and a fervor all her own, and possesses a pure soprano voice of great sweetness and compass. Her voice, rich and delicious, fell upon the ears of the audience last night with an effect that was entrancing.

The Handel-Haydn Society shared honors with Madame Cochran in the rendition of this number, and no lover of good music should have missed it. The rendition in its entirety was strikingly beautiful and impressive throughout—in fact, it was overladen with melody and music glorious.—Norfolk Landmark, April 30, 1910.

"Nothing new under the sun," said Solomon, but Solomon had not heard Mendelssohn's great oratorio, "Elijah," sung as Alice Merritt-Cochran sang last night, hence Solomon may be pardoned. Not that the music was new, but the execution with which it was clothed was entirely new.

It was the occasion of the third appearance at the Academy of Music this season of the Handel-Haydn Oratorio Society in a grand spring festival, assisted by the Pittsburgh Festival Orchestra and a number of noted soloists from other cities where the great oratorio was given, and it must be regarded as an episode in the history of music in this community.

The rendition in its entirety was strikingly beautiful, solemn and impressive throughout, and was heard by a delighted audience. In fact, it was just such an audience as one would expect to see on such an occasion, and it honored itself in honoring the great artists with its presence.

Alice Merritt-Cochran is a great artist. She sang most impressively "Hear Ye, Israel," with a beauty of tone, a depth of feeling and a dramatic fervor that charmed her hearers. Her voice, rich and delicious, delighted everybody.—Norfolk Landmark, May 1, 1910.

In the solo, "Hear Ye, Israel," Madame Cochran sang with especial beauty and charm.—Norfolk Virginian Pilot, May 1, 1910.

The inability of Madame Jomelli to sing necessitated a few changes in the program, but they did not impair the beauty of the entertainment. Madame Cochran obligingly took Madame Jomelli's place in "Galla" and "Inflammatus" from "Stabat Mater" and aroused the audience to the very highest pitch of enthusiasm by the superb use she made of her beautiful soprano.—Petersburg, Va., Daily Index-Appeal, April 29, 1910.

**Theodore Holland's Press Opinions.**

Some press opinions on Theodore Holland's compositions:

But while every tribute should be paid to the music of Leo Fall, which at times oversteps the light touch and is quite serious enough for real opera, mention must be made of three fascinating numbers by a young English composer, Theodore Holland—"The Way to Win," song and dance most prettily executed by Miss Arundale; a drinking song, "Woman, Wine and Song," sung in a fine jovial manner by Leslie Stiles, and a duet in which Florence St. John and Miss Monkman shared the laurels.—J. T. Grein in the Sunday Times, October 24, 1909.

Leslie Stiles as a young soldier got more out of his songs than did some of his comrades. His resolute rendering of a rousing song, "Woman, Wine and Song," composed by Theodore Holland, was one of the best features of the performance.—Morning Post, October 25, 1909.

The music is ambitious, quite operatic in places, but charming, fanciful and sometimes exquisite, and there are three more than ordinarily dainty lyrics by an Englishman, Theodore Holland.—Daily Mail, October 25, 1909.

The music of "The Merry Peasant," produced at the Strand Theater on Saturday night, is by Leo Fall, the composer of "The Dolar Princess," and it is characteristic, musically and attractive. The music is, indeed, the main charm of the new production, Herr Fall's score being augmented by two or three charming numbers by Theodore Holland.—Daily Express, October 25, 1909.

Leo Fall's music is all right. It is miles ahead of the usual jingles, and so are the one or two interpolated songs composed by Theodore Holland.—Evening News, October 25, 1909.

Acceptable, too, is a taking air from Theodore Holland's music, specially composed for the occasion.—Morning Advertiser, October 25, 1910.

**Weigester at Manhattan Organ.**

Among the notable changes in church positions which occurred last Sunday is that of Robert G. Weigester, who has been organist and choir director of the Washington Avenue Baptist Church of Brooklyn, but who took up his work in a similar capacity at St. Andrew's M. E. Church of Manhattan, May 1. In addition to the present choir of soloists he will organize and direct a large chorus of mixed voices.

Mr. Weigester is a man of all around musical ability and occupies the following prominent positions in addition to the one already mentioned: Member of Council of the American Guild of Organists; director of the Brooklyn Chorus (200 voices); member of the Song Recital Committee of the Brooklyn Institute of Arts and Sciences; member of advisory board, Brooklyn Institute of Arts and Sciences, and director of the Weigester School of Music. His teaching specialty is that of voice culture and singing, and many church and concert singers of New York and elsewhere are coaching with him at the present time.

ALICE MERRITT COCHRAN.

beautiful voice and finished art were put to the test when she sang such works as Gounod's "Galla," the "Inflammatus" from Rossini's "Stabat Mater" and Mendelssohn's great oratorio, "Elijah." Some notices from Norfolk and Petersburg follow:

The opening concert of the Handel-Haydn Oratorio Society's second annual spring festival was graced by a magnificent audience at the Academy of Music last night. Despite the unfortunate circumstances which prevented Jeanne Jomelli from singing, an extemporaneous program was arranged to fill in the numbers assigned to the famous operatic prima donna, and with the whole soul'd efforts of Alice Merritt-Cochran, Lillia Snelling and Dr. Franklin Lawson, who were not supposed to appear last night, the concert was one of the most delightful musical events Norfolk has ever known.

Madame Jomelli contracted a severe cold in Petersburg Thursday night, which caused rheumatism of the vocal chords. It was impossible for her to sing, but she came before the footlights and personally expressed her regret to the audience, assuring them of her hope to come back to Norfolk at some other time and sing.

The Handel-Haydn Society came in for its share of the laurels of the evening in two numbers. Its choral work in the rendition of Gounod's "Galla" by Madame Cochran was exceptionally fine.

The opening number was the Weber overture, "Oberon," which was exquisitely rendered by the orchestra. Then came the "Galla," which caused the audience to repeatedly encore Madame Cochran and the Oratorio Society.

A very happy interpolation was the Bizet duet for flute and harp which was given by Mr. Sandek and Mr. Vito. But the most enjoyable number of the evening, one which took away any tinge of disappointment that might have remained over the inability of Madame Jomelli to appear, was the song cycle "Flora's Holiday," by H. Lane Wilson, which was sung by Madame Cochran, Miss Snelling and Dr. Lawson.—Norfolk, Va., Virginian Pilot, April 30, 1910.

Alice Cochran, soprano, substituted for Madame Jomelli in Gounod's "Galla." The audience was charmed with the singing of Madame Cochran, and her lovely voice from the softest, lowest notes that seemed scarcely more than an audible breath to the splendid powerful tones—exhibiting a wide soprano range—enthralled all who heard her.—Norfolk Ledger-Dispatch, April 30, 1910.

Just before the opening number it was announced from the stage that owing to a severe cold, Madame Jomelli was unable to ap-



BROOKLYN, May 2, 1910.

## Busoni Electrifies Brooklyn.

A physiognomist would derive great pleasure from studying the features and expression of Ferruccio Busoni. The Germanized Italian pianist resembles a college professor, one who has made a specialty of philosophy or other introspective studies. It is only the exceptional observer who feels as well as thinks, who discovers the sensitive intensity which denotes the artist whose impassioned side is held in check by a marvelous intellect. Busoni affords his listeners keenest joy while giving them the soundest instruction. The audience assembled to hear him at his farewell (only for this season, thank the stars) in the music hall of the Brooklyn Academy of Music, Thursday night of last week, was large and the frantic enthusiasm simply astounded old Brooklynites who make a habit of going about as solemn as owls. The fine assemblage was made up of the cream of musical circles and society. Some who came had heard the pianist in Europe, but even for these he brought a message which plainly showed that, like everything else, piano playing has made wonderful strides. Those who have proclaimed Busoni a "giant of the keyboard" must also admit that he is a poet, not one of the maudlin sentimental fellows who suggest pink teas and nebulous twilights, but one of the strong souls who could write an epic that would enrich the classics. The program which Busoni gave was not the one published in advance. Instead of the Chopin sonata in B flat minor, he played a group by the Polish composer. The Liszt "Campanella" was substituted for the Busoni transcription of "Au bord d'une Source." Then, in commemoration of the Schumann centenary, that composer's variations on the theme "Abegg" were added. The program for the evening follows:

Sonata, op. 53 (Waldstein).....	Beethoven
Variations.....	Paganini-Brahms
Scherzo in B flat minor.....	Chopin
Nocturne in F sharp.....	Chopin
Nocturne in C minor.....	Chopin
Polonaise in A flat.....	Chopin
Variations, on the theme Abegg.....	Schumann
Erlkönig.....	Schubert-Liszt
La Campanella.....	Paganini-Liszt
Hungarian Rhapsody No. 6.....	Liszt

(Transcribed by Busoni.)

For students of piano, Busoni's pedal work alone was worth more than ten times the price of the tickets, for what he did equaled a long term of lessons. Then his wonderful freedom of the left hand. His performance of the noble "Waldstein" put the audience in just the proper frame of mind to comprehend his masterly playing of the Brahms transcription of the Paganini "Variations." It was stupendous, and resulted in leaving many breathless with amazement. Was the player in league with some higher power? If not, how does he do it? After the wildest sort of demonstrations (for Brooklyn), the pianist came back after his sixth recall and with the urbanity of a boy who had done nothing remarkable sat himself down again at the fine Chickering instrument and played the same set of variations, arranged by Liszt. From that on, the night was a continued round of exultation for the army of pianists, students and serious amateurs who crowded the hall. There are Schumann works more interesting than the "Abegg" variations, but so long as it was Busoni who played them, the audience was overjoyed. More astonishing feats of virtuosity followed in "Der Erlkönig," "La Campanella" and the rhapsody. At the end of this exacting program, the enthusiastic mob clamored for "more" and Busoni graciously responded with two Chopin études, the difficult "Chromatic" study and the "Butterfly" study. Then as many people as could went back behind the stage to see the "Wonder" at close range. A few fortunate ones were presented to the pianist. The recital was under the auspices of the Brooklyn Institute of Arts and Sciences.



William Grafing King, violinist; Mrs. King, pianist; Adelaide Fischer, soprano; Otto L. Fischer, accompanist, and Otto F. Stahl, violinist, united in giving the following program at the meeting of the Tonkunstler Society

last night (Tuesday) at The Assembly on Pierpont street:

Sonata II for violin and piano (op. 21, D minor).....	Gade
Mr. and Mrs. W. Grafing King.	
Songs for soprano—	
Röselin, Röselin (von der Neun), op. 89, No. 6.....	Schumann
Niemand hat's geschn' (Gruppe), from op. 9.....	Loewe
Vergleichliches Standchen (folk song), op. 84, No. 4.....	Brahms
Pastorale.....	Bizet
Shepherd's Cradle Song.....	Somervell
An Open Secret.....	Woodman

Adelaide L. Fischer.

Accompanied by Otto L. Fischer.

Six duos for two violins with piano accompaniment (op. 18).....	Godard
Pastorale.	
Sadness.	
Forsaken.	
Cradle Song.	
Midnight.	

W. Grafing King and Otto F. Stahl.  
Accompanied by Mrs. W. Grafing King.



Thursday evening, May 5, the Brooklyn Oratorio Society will produce Elgar's "King Olaf" at the Academy of Music, under the auspices of the Brooklyn Institute. Caroline Hudson and Overton Moyle are two of the soloists. Walter Henry Hall is the conductor. An orchestra of fifty-five will assist the choral forces.



The Master School of Music, located at 96 Clinton street, will give a series of closing entertainments Friday evenings in May. Friday of this week, May 6, the program will include an Italian play, "Addio a Napoli," by Madame Josty-Hammond. The cast will be made up of pupils in the school and the program for the evening will also include several groups of Italian songs. Friday evening May 13, the advanced pupils will give a concert and the program that evening will conclude with an operetta, "The Magic Melody," by Offenbach. Friday evening, May 20, the bill will consist of German songs and the German play, "Eigensinn," by Bendix. Friday evening, May 27, two French plays, "Yvonne Dine en Ville," by Coolus, and "Un Crane sous une Tempete," by Dreyfus, will be presented, in addition to some French songs. On the closing night, diplomas will be conferred upon Mabel Dunning, Florence Libby and Clara Worth, three students who have completed the four years' course. The first, third and fourth entertainments will be given at the school. The second, on the night of May 13, takes place at Adelphi College, corner St. James Place and Clifton Place.



Pupils of the Berta Grosse-Thomason School for Piano will give a musicale at 117 Remsen street, Saturday afternoon, May 7.



By the retirement of Oscar Hammerstein from the field of grand opera, the Metropolitan Opera Company may increase the number of performances which have been planned for Brooklyn next season. Only fourteen presentations have been announced against twenty the past season. The dates thus far fixed are: Saturday, November 19; Saturday, November 26; Saturday, December 3; Saturday, December 10; Saturday, December 17; Tuesday, December 27; Tuesday, January 10; Tuesday, January 24; Tuesday, February 7; Tuesday, February 21; Tuesday, March 7; Tuesday, March 21; Saturday, April 1; Tuesday, April 11.

E. L. T.

## Bristol Students Ready for Coburg Opera.

Frederick E. Bristol is closing the list of students who will go to Coburg, sailing May 17. They will study at the Royal Ducal Opera School, at Coburg, Germany, under royal protection, combining proper chaperonage. Mrs. Doré Lyon takes with her some of her own pupils who will enter this opera school. There is a conservatorium connected with the opera school, where all instruments, including piano, organ, violin, cello, etc., may be studied. The fee for the three summer months is only \$25 in the conservatory. Baron von Horst, the president, knows Americans and Americans, and Kapellmeister Carl Fichtner, who conducts modern operas, are leading personalities at court; these royal personages take a lively interest in the enterprise, and are sure to meet those Americans who show talent. Mr. Bristol is perhaps best known as the teacher of the Metropolitan Opera House artist, Olive Fremstad, and it is recalled that he took a party of Americans to Coburg for summer study several years ago, when they all had pleasant experiences. He is at his studio, 140 West Forty-second street, to try voices for scholarships, candidates for the school, etc. Tuesday and Friday afternoons weekly. Having lived on the spot several summers, knowing every detail of the journey, he can give any information desired. There is no musical enterprise known that covers as practical ground, or has such possible direct openings into a prominent, subsidized opera plant as this. Successful debut in the student performances serve to draw the student into the Royal Ducal Opera company, and thence into greater opportunities, ultimately even to the Metropolitan Opera House forces.



William Grafing King, violinist; Mrs. King, pianist; Adelaide Fischer, soprano; Otto L. Fischer, accompanist, and Otto F. Stahl, violinist, united in giving the following program at the meeting of the Tonkunstler Society

## MUSIC IN DES MOINES.

DES MOINES, Ia., April 27, 1910.

Flora Wilson, daughter of the Secretary of Agriculture, returns to Iowa next month to give two programs, at Ames, on May 6, and in Des Moines later. Genevieve Westerman, of Des Moines, will be her accompanist.



Local musicians, under the direction of Holmes Cowper, of Drake College of Music, will sing at the Auditorium April 29, in "The Gondoliers." Among the prominent vocalists assisting are Genevieve Wheat-Baal, Grace Jones-Jackson, Frederick Vance Evans and Tolbert MacRae. There are seventeen principal parts in the opera, and a chorus of fifty voices. The cast is as follows:

Duke.....	Robert Noah
Luiz.....	Harry Bauscher
Don Alhambra.....	Frederick V. Evans
Marco.....	Roy Nye
Giuseppe.....	Ray Crittenden
Antonio.....	Tolbert MacRae
Francesco.....	Harry Middleton
Giorgio.....	Russell Manley
Ottavio.....	Will Frederick
Duchess.....	Helen Saun
Casilda.....	Eva Simmons
Gianetta.....	Mabel McFarland
Tessa.....	Carrie Miles
Fiametta.....	Mrs. Jackson
Vittoria.....	Stella Thompson
Giulia.....	Mabel Fenfeld
Inez.....	Mrs. Baal

An added feature will be the singing of the sextet from "Lucia," by Mrs. Jackson, Mrs. Baal, Mr. Cowper, Mr. Downing, Mr. Evans and Mr. MacRae, assisted by the Drake Glee Club. Much interest is being manifested in the event, for, aside from the worthiness of the cause for which it is given, it promises to be one of the musical events of the season.



Katherine Bray-Haines presented one of her advanced pupils, Tillie Miller, in recital at Guest Recital Hall, on April 22. A good sized and more than ordinarily responsive audience greeted Miss Miller, who pleased her hearers more and more as the program advanced. She sang with ease and intelligence, her enunciation is distinct and her interpretative powers excellent, while the same artistic phrasing, noticeable in all Mrs. Haines' pupils, was in evidence. Miss Miller was particularly pleasing in "The Elf-Man," and "Mr. Dream-Maker," both of which she had to repeat. Mrs. Roy Walker as accompanist left nothing to be desired.



Genevieve Wheat-Baal, contralto, is filling a number of Western engagements with the Minneapolis Symphony Orchestra. She returns to Des Moines to appear in "The Gondoliers," after which she resumes her concert work.



Des Moines again is to have the privilege of hearing Lois Adler, who for many years was director of the piano department of Drake College of Music. Miss Adler has not been heard here since her departure in 1906 and great interest is being manifested in her appearance on May 17. She has recently had two years of coaching under Harold Bauer, Rudolph Ganz, Leopold Godowski and August Spanuth.



Mrs. Celeste B. Givens presented several of her voice pupils in recital at Guest Recital Hall on April 22. Mrs. Givens gave an interesting talk on voice, tone production, etc., preceding the musical program, which was composed of groups of songs and duets by Mrs. A. M. Piper, Hazel Bennett, Louise Seis and Iva Gilbertson. The program was varied by a violin solo, played by Harold Bruner, which was well received. Mrs. Givens played the accompaniments. Another recital for piano pupils is announced for April 30.



Daisy Binkley is the latest addition to the staff of teachers at Highland Park College of Music. Miss Binkley is eminently fitted for the position, having had years of training under such teachers as the late Frederick Howard, of Drake University. For the three years prior to her return to Des Moines, Miss Binkley was engaged in concert work, where her success was marked. She is the present soloist at the First Baptist Church.



The date for the yearly spring matinee of the Women's Club Chorus has been set for May 11, at which time Dean Nagel, director, promises a program of unusual excellence. It is the custom of the chorus to choose its soloists from among its own ranks, and on this occasion the soprano solos will be taken by Mrs. Leonard Harbach, and the contralto solos by Phoebe Dorr.

CAROLINE YOUNG SMITH.

At the Leipsic Opera Festival, Otto Lohse will conduct "Meistersinger"; Felix Mottl, "Fidelio"; Max Schillings, "Tristan and Isolde," and Richard Hagel, "The Magic Flute."

**A Diamond Bracelet for Madame von Klenner.**

"Music Day" at the Woman's Press Club of New York City, celebrated at the Waldorf-Astoria, Saturday afternoon of last week, resulted in a number of surprises. Katherine Evans von Klenner, more widely celebrated as teacher of singing and a musician than a writer for the press (although Madame von Klenner has contributed many articles on her art for various publications), has served the Press Club as president for several years, and in recognition of her faithfulness and ability, the club at the meeting last week, which was literally "Von Klenner Day," presented her with a diamond bracelet. Mrs. Herbert Knowles came forward after the Banks Glee Club sang "The Phantom Band," and in a few well-chosen words presented the popular executive with the lovely ornament in a handsome satin lined case, accompanied with a scroll tied with the club colors on which was inscribed the names of those members who had contributed to the fund which purchased the gift. Before Madame von Klenner could respond, the conductor of the Banks Glee Club, Mr. Humphries, raised his baton and the men singers facing Madame von Klenner started in to sing: "For She's a Jolly Good Fellow." Then the audience arose and many sopranos and contraltos joined in with male voices in completing the serenade to the astonished club president, who was becomingly attired in pale blue. When quiet was restored, Madame von Klenner made a short but eloquent address in a voice that was more or less tremulous. She said she regarded the lucky significance of the circle, which would link her spirit to that of the club no matter in what part of the world she might later reside.

The program for the day, of which Mrs. Frank M. Avery was chairman, was carried out without a hitch, save the pleasant series of surprises incident to presenting the gift to Madame von Klenner.

As usual on "Music Day," there were three speakers. Albert Mildenberg talked on "Musical Prospects for American Operatic Composers." Fannie Edgar Thomas discussed, "Free Musical Education: France and the United States"; John William Black, musical editor of the Brooklyn Daily Times, had for his topic: "Music for the Public and for the Critic."

Gracia Ricardo, the soprano, sang "Pleurez mes Yeux," from Massenet's opera "Le Cid"; Von Ewige Liebe," by Brahms; "In the Times of Roses" and "Thy Beaming Eyes," by MacDowell. Her beautiful voice and equally beautiful diction of the various languages delighted the most critical listeners and many musical people were present, including chairman of the music committees of numerous women's clubs in New York and vicinity. As an encore after her French aria, Madame Ricardo added "The Year's at the Spring" by Mrs. Beach.

The set program closed rather inconsistently with a

Japanese monologue given by Madame Pilar-Morin. Just what this had to do with music or the press was not disclosed in the delivery of the number.

A reception followed, during which the speakers of the day were warmly congratulated, and Madame von Klenner, too, was surrounded for nearly an hour by many who thanked her for what she had done to make music more popular throughout the women's clubs of the country. Madame von Klenner is chairman of music of the National Federation of Women's Clubs, and it is the wish of the Woman's Press Club that she attend the coming convention of the Federation which is to be held in Cincinnati.

unity of ensemble which comes only from thorough familiarity with the work in hand. Harriet Ware's song "The Forgotten Island," is that of a composer sure of herself; her texts are invariably of poetic interest, set to music such as commands interest. Among other recent appearances of these artists may be mentioned that of April 28, at a concert in the Bedford Y. M. C. A. Auditorium, Brooklyn. Mr. and Mrs. Tollefson both figured prominently in solos, and another on April 30 at a concert by the glee club of the Rockville Centre Club (Long Island), Mr. Tollefson contributed two numbers.

**Anne Griffiths, a Valued Vocal Teacher of Pittsburgh.**

Anne Griffiths, the second vice president of the Tuesday Musical Club of Pittsburgh, an organization with a membership of 700 women, is one of the valued vocal teachers of Pittsburgh. Three of Miss Griffith's pupils assisted at a recent series of lecture recitals in that city. Luigi von Kunis, who is soon to leave Pittsburgh and sail with his family and number of pupils for Europe, is planning to give a farewell concert at the Rittenhouse, in Pittsburgh, at which the distinguished violinist is to have the assistance of three singers from the Griffiths studios. These Griffiths pupils are Mrs. Aaron Hepner, soprano; George Herwig, tenor, and Harry Waterhouse, baritone. Mr. Herwig, the tenor, has left the Point Breeze Church, to accept a position at the German Evangelical Church in Pittsburgh at an increase in salary, which, by the way, is one of the highest paid to a tenor by any Pittsburgh church. Mr. Waterhouse, the baritone, has signed for another year at the Shady Side United Presbyterian Church. Cora M. White, soprano, from the Griffiths studio, has signed for a year with the Bethany Lutheran Church of Pittsburgh. Anna M. C. Haines, the contralto, is another from this studio who has received a good appointment. Miss Haines is the solo contralto at one of the North Side churches and her contract is made for one year.

Miss Griffiths' concert in the Japanese Room at the Rittenhouse, April 11, was an overwhelming success. Over two hundred persons were turned away for lack even of standing room. The program by several pupils added greatly to Miss Griffiths' popularity in Pittsburgh.

The Griffiths studio is at 5535 Ellsworth avenue. Miss Griffiths is to direct an operetta performance this week at the Winchester School. This accomplished teacher was trained for her work at home and abroad. Among her teachers are Mr. and Mrs. H. Howard Brown, of Colorado Springs, Col. (formerly of New York), and Redgewell Danson, of London, England, successor to Ffrangcon Davies.



TOLLEFSEN TRIO.

65, B flat major), Augusta Schnabel-Tollefson, pianist, and Carl H. Tollefson, violinist, collaborated in the sonata, a work of such fluency, spontaneity, and workmanship as only the experienced musician can turn out. Certain aristocracy of ideas, elegance of musical diction, and beauty of form as well as contents, lifted the work high above what preceded it. With cellist Dubinsky, this artistic couple performed the trio. Here again one heard music of altogether enjoyable quality throughout; poignant themes, dignified development, and the right climaxes betrayed the schooled hand. The Tollefsons especially poured out their best in this, for there was a clearness and

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PHILADELPHIA, Pa., May 2, 1910.

The talk of the week in musical circles is the great success scored by the Philadelphia Operatic Society in "The Bohemian Girl" at the Academy of Music on Thursday evening. The operatic society had one of those all around successes that come all too seldom to such organizations which exist not for business or money, but solely for the advancement of musical art and Philadelphia musicians. The "Bohemian Girl" music is tuneful and contains a great deal of chorus work which allowed the society's chorus of 150 to display its powers. And a good chorus it proved itself, singing with a vigor and enjoyment that the usual professional chorus so sadly lack. Then there was the ballet of twenty-four, all members of the society, trained by Ellwood Carpenter. Of the soloists, perhaps May Ebrey Hotz as Arline, Mrs. Russell Miller as the Gypsy Queen, Joseph McGlynn as Thaddeus, and Henry Hotz as Devilshoof, made the greatest impression. Mrs. Hotz as the young heroine had to show her powers as an actress as well as sing, and in both capacities her work might well be envied by many professional operatic singers. The beautiful quality of her voice made her an ideal Arline, and while she has more the Italian quality and perfection than German robustness, yet the clearness and resonance of her voice seemed to flow out and fill the large building without any effort or forcing on the part of the singer. Joseph McGlynn also kept his work at a high level of excellence all the way through, not giving out in the last act as so many tenors do, but singing to the very end with a clear and powerful voice. As an actor he was also most satisfactory and has gained great ease and poise on the stage since his appearance in "Martha." Mr. Hotz did not have the chance to display his splendid bass voice that he did when he made that hit as Mephistopheles in "Faust," but he made the very most of the parts that fell to him, and his acting brought him into prominence. From the way he enjoyed filling out his part with all sorts of added stage business, he must be something of a Devilshoof himself. The other soloists were Fred Belmond, H. S. MacWhorter and Dr. F. C. Ritter. A good orchestra of sixty men was directed by Mr. S. Behrens.

■ ■ ■

ence Cox, viola; Morris Buron, violin, and Helen Hoopes, soprano. The quartet, op. 44, and violin and piano fantasies, op. 73, will be included in the program.

The Fortnightly Club gave its second concert of the season on April 30 at the Academy of Music, assisted by Madame Arctowska, soprano, and Paulo Gruppe, cellist, presenting a program delightful in its variety and in its execution. It would be difficult to imagine any performance more finished than the part songs given by the club. Sung without any accompaniment, they had the precision of a well drilled orchestra, and in fact in some of the numbers it was easy to imagine an orchestral coloring. Among so many good things it is difficult to point out the best. "The King and the Page," by Piber, gave the club an opportunity of demonstrating its skill and ease of response to the leader, Mauritz Leefson. One feature of the concert which must be noticed was the way in which the chorus was used as an accompanying instrument. Madame Arctowska sang the solo part to Dreyer's "How Lovely, How Fair," while the club had an accompaniment which was delightful to hear and at the same time was never allowed to overshadow the soloist. Equally pleasing were the two numbers in which the solo part was taken by Harry Saylor, one of their members, Schumann's "Evening Song" and "African Serenade" by Groschoff. Besides singing with the club, Madame Arctowska also appeared, giving an aria by Gluck and in three songs. The real soloist of the evening, however, was Mr. Gruppe, whose cello numbers by Davidoff, Saint-Saëns and Popper were masterly and showed that he had all the technical command of his instrument and all the beauty of tone required, added to an ease and repose which made it a pleasure to see as well as hear. The concert was in every way one of which the Fortnightly Club may be proud and should be a cause for great satisfaction to the members and to Mauritz Leefson, their conductor.

■ ■ ■

The Mendelssohn Club celebrated the thirty-five years during which it has been directed by Dr. W. W. Gilchrist by giving a concert at the Bellevue-Stratford on Thursday evening, assisted by the Treble Clef and Orpheus Club. The conductors were Dr. Gilchrist, Samuel Herrmann and Dr. Horatio Parker, with Thomas à Becket, Ellis Clark Hammann, Harry A. Mathews and Woodruff Rogers as accompanists. David Bispham and Henry Gurney were the soloists. Gilchrist's "Bugle Song" from Tennyson's "Princess" was sung by Bispham with that finish and real interpretation which make his work take such a hold on the listener.

■ ■ ■

Great credit is due to Gustav Hille, of the Leefson-Hille Conservatory, for his skill in imparting knowledge in that difficult study, musical composition. His entire success in this field was demonstrated at the concert given on April 28 at the Fortnightly Club rooms. The entire program consisted of works by Mr. Hille's pupils, making this perhaps the first concert in this country where the entire composition was the work of students. Of the two score of works heard we may mention a trio for violin, piano and cello by William Gerstley; valse caprice for piano by Claire

Ring; serenade for violin by Grace Graf; tarantelle for piano by Gustav Recke, and valse lento by Mamie Ehinger.

■ ■ ■

The spring concert of the Philadelphia Choral Society was given at the Academy of Music on Tuesday evening. Mendelssohn's "Elijah" was the oratorio sung, the soloists including Helen Frame, soprano; Frieda Langendorff, contralto, and Gwilym Miles, bass. The Choral Society was assisted by the Choral Society of Reading and the Franz Schulert Band Orchestra.

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The Philadelphia Orchestra has secured Francis Macmillen as one of the soloists for its symphony concerts next season.

WILSON H. PILE.

#### Some Saenger Pupils.

Sibyl Conklin, a pupil of Oscar Saenger, will sail for Europe May 5, on the steamer President Grant. Miss Conklin has a beautiful dramatic contralto voice and much talent as an actress. Mr. Saenger feels certain that she will win success on the German operatic stage. Her repertory includes the principal roles generally demanded of contraltos.

Margaret Berry Miller, a pupil of Mr. Saenger, appeared as soloist last Thursday evening with the University Glee Club at the Waldorf-Astoria. Mrs. Miller possesses a phenomenally high soprano voice and her singing of the air from "The Pearl of Brazil," with flute obligato, created enthusiasm.

Irvin Myers, the young American baritone, has just cabled his teacher, Mr. Saenger, that he has been most successful as Henry in "Lucia," at recent performances in Caravaggio, Italy. His beautiful voice and method have been much admired abroad.

Rudolf Berger, the tenor, of the Berlin Royal Opera, will come to the United States in June and has arranged to continue his studies with Mr. Saenger during the summer.

#### San Francisco Hears the Flonzaleys.

The Flonzaley Quartet has made as great a stir on the Pacific Coast as in the East. In San Francisco the critics are especially enthusiastic. The Call says:

If any one wants to witness an exhibition of the spirit of music as manifest where the muse really strays let him hear the Flonzaley Quartet. They have reached their goal, too, as nearly as the merely human can. Their playing is a revelation. They are a quartet wherein the finest secrets of the orchestra are whispered. They are, indeed, the essence, the impalpable soul of the orchestra. They have devoted themselves as individuals to making a perfect quartet, and as a quartet to the development of their individual technique, to the end that all four play like one and that one a composite of all four. It is almost uncanny the degree which they have succeeded in this ambition.

The Riedel Verein of Leipsic and the Wiener Singverein of Vienna will unite in singing the chorus parts on the occasion of the first performance of Gustav Mahler's eighth symphony at the Munich Exposition next September. Those societies also will be heard in their own concerts under the direction of their respective leaders, Dr. Georg Gohler and Hofkapellmeister Franz Schalk.

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**Dorothea North, American Soprano.**

Dorothea North, for several years past preparing repertoire in Berlin with Alexander Heinemann, stopped over a few days in New York on her way to the Cincinnati Music Festival, to give a couple of recitals in conjunction with W. Otto Miessner, the American composer, who has just arrived from Europe with a trunk full of manuscripts. On April 29 she rendered a most delightful program of this gentleman's songs at Teachers' College, Columbia University, and on the following afternoon gave another similar recital at the American Institute of Applied Music. Mrs. North has made a special study of these songs and in the rendition of which she was favored with accompaniments by the composer. Mr. Miessner, who is supervisor of music in one of the public schools in Ohio, feeling the need of better music for children, especially the children of the public schools, betook upon himself a labor of love in furnishing them with such material as would permit them to indulge in music of a better grade than that now in use. He has composed several cycles, covering nearly the entire range of the subjects in which children are interested, which include cycles of the senses, of foreign lands, of insects, birds, flowers, seeds, of the city and country. They are most artistically wrought and most delightful creations. Each song has its individual atmosphere and is written with the idea of setting forth in tones the precise meaning and spirit of the subject. They were beautifully delivered and interpreted by Mrs. North, whose lovely voice and ripe art molded them into exquisite musical cameos. Both singer and composer were warmly applauded for their fine work and after the recital were the recipients of many hearty compliments.

In addition to the song cycles, Mrs. North rendered three of Mr. Miessner's more ambitious lieder, "Du," "Verstossen" and "Sehnsucht," from the cycle, "Love Lyrics," the last being one of two settings of John Henry Mackey's poem. They are beautiful songs and a decided addition to the world of lieder. In these, as well as in Loewe's "Niemand hat's geschenkt" and Holmés' "L'Heure de Pourpre," the singer showed her dramatic powers of interpretation and the scope of her voice, which is particularly noble and resonant in the middle and lower registers and which she employs, in the higher registers, for splendid and eloquent outbursts. Otto L. Fischer played in masterly fashion the accompaniments for the final group and brought out all the beauties of the piano part. Mrs. North has sung in London, Berlin and Copenhagen with marked success and is a specialist in oratorio and lieder. She will, after the Cincinnati Festival, engage in concert

work in America during the coming season, with headquarters at Chicago.

The following tribute from her teacher bespeaks the esteem in which she is held abroad:

BERLIN, January 8, 1910.

Dorothea North is the possessor of a very beautiful resonant soprano voice of unusual range which she uses in a highly artistic



DOROTHEA NORTH.

manner. I can recommend Mrs. North most warmly to all directors and clubs.

(Signed) ALEXANDER HEINEMANN,

Kammersänger.

The Continental Times (April 10), a Berlin paper printed in English, said of Mrs. North:

The concert given by Dorothea North proved one of the foremost social as well as musical attractions of what might be termed the American concert season. The French songs, "Plaisir d'Amour," by Martini, and "Les Cloches," by Debussy, were delightfully given, while Holmes' dramatic, morbidly passionate "L'Heure de Pourpre" was given a splendid, strongly emotional rendering by the American singer. Although not the last but the second last number, an encore to this song was vociferously demanded. Mrs. North's voice, as this number showed, has notably increased in warmth and tone color since she was last heard in Berlin.

**Crowds Greet Busoni.**

Music lovers and a brilliant array of social lights greeted Ferruccio Busoni at the Denver Music Festival and at his recital at Terre Haute, Ind. The press commented as follows:

List's concerto in E flat is a superb composition, and when played on the piano by an artist like Busoni is filled with magnitude and grandeur. Under the fingers of Busoni, the polonaise in A flat became a living picture of the stately procession of Polish aristocracy moving in majestic measure.—Denver Republican, April 20, 1910.

Few people left the Grand Thursday night after hearing the recital given by Ferruccio Busoni without the conviction that they had just had the privilege of listening to one of the greatest pianists the world has ever produced. The audience was composed largely of musicians, who evinced the most intense interest in the wonderful play of the master.—Terre Haute Tribune, April 15, 1910.

**Letters at the Offices of The Musical Courier.**

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Vladimir de Pachmann.	John L. McMahon.	Mary Garden.
Mrs. S. M. Stocker.	Geraldine Farrar.	Nellie Melba.
Leandro Campanari.	Mark Hambourg.	Emma Calvé.
Ossip Gabrilowitsch.	Mrs. Byrne Ivy.	Jan Kubelik.
Mrs. Maude Powell.	Josef Hofmann.	Marie Hall.
James C. Bradford.	Rafael Joseffy.	Emil Sauer.
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**Tribute to Evan Williams.**

The following tribute to H. Evan Williams by Helen M. Rowdon appeared in *The Home Shopper* of April 23.

Mr. Williams was in glorious voice. I have not heard him for several years, and having heard little of him during that time it was with fear and trembling, dreading to hear a broken down tenor, that I awaited his appearance. When he, Mr. Williams walked out on the stage, looking years younger and with voice fresher and more vibrant than it has ever been. To my question as to his whereabouts all these years, I expected he would reply, "In Berlin or London or Paris coaching with So and So," but Mr. Williams emphatically and smilingly said, "I've been in the woods working this thing out." It may have been in the Forest of Arden or Siegfried's Enchanted Walden; wherever "the woods" may be, certain it is that there is a Fountain of Youth and immortality in which Mr.

Williams dipped, for his beautiful voice rang out with that absolute certainty, that direct appeal of soul to soul, which only comes with greater spiritual insight and understanding. Mr. Williams' face was more than glowing, it was radiant, as he told me when I commented upon the authority and certainty of his singing. "That is what God gives us, absolute certainty, but we are sometimes slow in finding it out." I dare say Browning had something of this sort in his mind when he wrote:

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The rest may reason and welcome; 'tis we musicians know."

Mr. Williams would make an ideal Sigmund or Tristan, but his devotion to his family has caused him to refuse all offers of grand opera managers.

"I am sure," he naively said, "that I should miss something by not seeing my boys grow up about me—a loss that grand opera sacrifice could never make up."

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**Tina Lerner Closes Season.**

Tina Lerner, who appeared last week in Boston, Hartford, Philadelphia and Baltimore, will play the Chopin concerto with the Theodore Thomas Orchestra at the Ann Arbor Musical Festival, May 20. This will close Miss Lerner's second tour of this country, which opened at the Worcester Festival and followed with appearances throughout the East, Middle West and Canada with the leading orchestras and in recitals under the management of Loudon Charlton. Miss Lerner will sail for Europe the early part of June.

Gemma Bellincioni sang the title role in "Salomé" at Madrid not long ago.

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